Quick Fix

The journal of punk & hardcore music internet culture...

Feburary 2007

Interviews with:

108

insect warfare

justice 97a

forced forward

the disobedients

the serenade is dead

government warning

columns

photography

reviews

radio

flyer art

and more

MAKE AN EFFORT

Hey everybody, welcome to the second issue of Quick Fix Fanzine. I can't even beginning to explain how thrilled I was on the response the first issue received. It seems this was a good idea and future issues will just get better and better. I want to thank everybody who worked on the last issue and of course all the folks who contributed this one. The first issue was downloaded a few hundred times. If you get this issue and you like it, please send the link to everybody you know. The more the merrier.

I tried to fine tune everything this time out. It's not perfect nor is it supposed to be. It's a 'zine dammit! Next issue I going to work on making the ads click-able, that seems to be the only part of the 'zine that is not interactive.

Quite a few of you actually printed out the 'zine. If you do, you'll get the best results by using the "fit to page" option on Acrobat. Otherwise the edges might get cut off.

We are looking for: Artists, column/blog writers, scene reports, political writings, tour diaries, record reviewers, photographers and interviewers. I would love to met people who are better at graphic design than me to layout some pages. Remember. this is "your" 'zine too. Everything submitted is taken under consideration.

The next issue will have more unpublished interviews, unique to Quick Fix. I'm also going to publish a huge list of You Tube hardcore and punk videos. If you have any links send them our way to be added.

So check everything out and let us know what you think.

Take care, Dave K./Hardware Media And Radio

Cover art by Damien Noisewar

http://www.moonlee.com.au/noisewar/noisewar.html

Fanzine concept, design, editing, layouts, coordinating bad editing, misspellings, etc, etc...by Dave K.

...make an effort...

show your hardware! ~septic death

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or you can contact the individual websites for their review policies!

Send all e-mails, correspondence, etc.. to either:

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please note: if you are reading this pdf and are connected to the internet, you can click on any of the links within and you'll be taken to the site!

BILL WEND

With the end of my online fanzine and podcast, Signifying Nothing, a few months I wasn't sure if I would ever do anything like this involving hardcore ever again. I am happy to be here, it is an honor to be asked to contribute to something from someone who did Hardware Fanzine! My main focus is probably going to be not only on hardcore, but DIY culture in general. Right now, to be honest, I am much more interested in New Media and how DIY is incorporated into that than discussing the latest band's seven inch. Hardcore is great but it is a means to an end, not an end.

Consider this column a rough draft of what I will be doing each month here. At the bottom of this column is my contact information.

Reviews

V/A
Public Safety Compilation
Maximum Rock N Roll Records

For a substantial period of time this record has been hyped to death. At one point there seemed to be some mystery about who exactly was even going to be on the compilation. The long wait wasn't really worth it for me. This isn't a bad compilation necessarily; there are some great bands like Direct Control, Nightmare, and Signal Lost. Most of the bands don't really seem to bring their A-Game however. Beyond that, even the bands I don't enjoy are so unpleasant that I find myself jumping around. The best songs on here are easily Career Suicide and Signal Lost's contributions, but even those songs feel like leftover "b-sides." The rest of the good band's (Limp Wrist, Nightmare, Direct Control, etc) efforts I could take or leave honestly. Still, an average Direct Control song is pretty good; but being the worst Direct Control song isn't exactly the same as being the worst Krakdown song. If you know what I mean. In the future, I am sure these songs will be collected on various bands discographies, so I don't foresee a desire to listen to this again. That said, Public Safety, for the rager in training, could be a useful introduction to what is going on in the hardcore scene right now. If being used for that very practical purpose however, I think Public Safety could have used a more diverse sampling of bands from outside of North America also. Perhaps when you dub this compilation for Rager Junior you should also include a CDR of the P.E.A.C.E compilation?

Life's A Rape Fanzine #1 & #2

If you're scratching your head about the name, so was I until I realized it from an M.D.C. song. Life's A Rape is a promising new fanzine from the San Diego area. A lot of the things that make a great fanzine are here: cut and paste, DIY styled layouts, a lot of photos, and interesting writing. Between the two issues there are interviews with Hatred Surge, Life Crisis, Fucked Up, Hard Skin and (ugh) P. C. Death Squad. There are also some cool Cleveland hardcore stories and a reprint of an old Integrity promo picture from the mid-nineties that brought back some memories. I see a lot of potential here for a great fanzine. My only compliant is the white backgrounds-more fanzines need to have black backgrounds ala the mighty Hardware.

Colin Tappe POB 278 Carlsbad CA 92018

Slug & Lettuce Fanzine #86

Slug & Lettuce has been a mainstay in hardcore for years. #86 is no exception to the excellent quality of work this fanzine has done over the years. A lot of interesting commentary (especially about the correlation between women's and animal rights-I want to read more about that in the future), reviews, and pictures. Tons of pictures! Pick this up and subscribe!

Slug & Lettuce
P.O. Box 26632
Richmond VA 23261-6632

Wait In Vain
Demo 2005

This is a new band for members of Champion and Trial that does not deviate too far from those bands. Energetic, slightly metallic, hardcore with way too much chugga chug and scratchy New Age Records, circa 1994, style vocals. The stop and go parts remind me of, of all bands, Sparkmarker. If you like Trial or Champion you will like this probably. I will pass on this one. This is the kind of stuff I thought bands like Devoid Of Faith and Floorpunch pushed to the side when they came along.

The promo sheet that comes with this is hilarious: among the ridiculous statements made on it include a note about selling one thousand demos "in a market that usually supports 1/10th of that." How are they doing in the males 18-49 demograph? Do soccer moms 35-50 enjoy it? I love the proclamation that Wait In Vain are "a return of hardcore that feels dangerous and potentially lethal to the status quo." Yeah, sure it is. I can just hear the status quo trembling in fear. Maybe you will poll better with the "tween" market.

My favorite though is the comparisons to Burn and the Cro-Mags. Uh, no, not even close. 10/10 bands that are said to sound like either of those bands don't.

Please send stuff for review to the address at the end of this column. I am happy to review vinyl, CD, DVD, or book/fanzine as long as your band or label is not associated with the RIAA. Please send the "final product"-I will not review advanced versions or promotional material with DRM on it. I have little interest in promo sheets and reserve the right to ridicule them.

Check Out...

Zone Of Influence
One of my favorite bloggers, Matthew Kirschenbaum, has a new game studies blog called Zone Of Influence. ZOI specifically deals with board games and even more specifically war games. I am very interested in gaming studies, but don't really know that much about board games so I am going to read this one daily. You can check it out @ http://zoi.wordherders.net

Top Five's For 2006

2006 was a decent year for records. There were a lot of records that sounded great at the time, but by the end of the year were pretty clunky sounding. Oh well. I didn't really post my "top five" anywhere online this year, so here they are by format:

LP

1. Mind Eraser-Glacial Reign
2. Iron Age-Constant Struggle
3. Home Movies-Soundtrack
4. Disgust-Flashback To Trash Back
5. War Cry-Deprogram

EP

1. Scapegoat-S/T
2. Step Forward-Demo
3. Not So Fast-Outta My Face
4. Dry Rot-Permission
5. Mind Eraser-Teenagers

Things I Am Looking Forward To

1. Breathing Fire New Recordings
2. Septic Death CD
3. Infest CD/Low Profile Threat 7"/Man Pig recording (Yeah, right)
4. Talk Is Poison CD
5. Stop & Think CD

Finally, Top 10 For January

1. Art Ensemble Of Chicago-Americans Swinging In Paris
2. Calvary-Outnumbered Is Outflanked
3. Youth Of Today-Break Down The Walls
4. Blitz-Never Surrender b/w Razors In The Night
5. Amebix-No Sanctuary
6. Tragedy-Can We Call This Life?
7. Discharge-Hear Nothing See Nothing Say Nothing
8. Alice Coltrane-World Galaxy
9. Chumbawamba-Never Mind The Ballots
10.The Good Book-Demo

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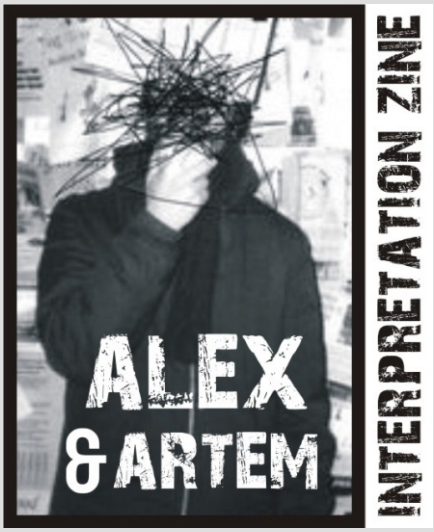

Hello, everyone! Alex and Artem, the collective of Interpretation zine, welcome you. We will try to tell you about punk/hardcore/indie-rock etc scene in Russia. We exactly know that we can't mention all Russian bands and details, because we don't know everything and not everything is interesting. So let's get started!

Russia has huge territories, where about 180 different nationalities live, but only half of Russian territory is populated; large part of Russia is capped by woods and pergelisol. Russia is a federation, which counts 88 possessing equal rights subjects including 21 republics, 7 territories (krais), 48 regions (oblasts), 2 federal status cities, 1 autonomous region and 9 autonomous districts. Federal subjects have large independence with own systems of law, state structures and other features of State. At the same times federal subject don't have right to leave the Federation and can't be the subject of international law. Don't confuse the subjects of Russian Federation with the states in USA, they have other system. Economics of the country is not stable and still has not come to the senses after the breakdown of Soviet Union.

The history of Russian punk/hardcore began after the breakdown of USSR. There was "Iron Curtain" between the West and countries of Warsaw pact until that time, and only the minimum of information had reached our country.

The scene develops chaotically on all Russian territory. The main cities of punk/hardcore scene are the biggest Russian cities - Moscow and St. Petersburg, but besides Russian capitals there are cities, where local scenes also exist. Unfortunately, there are not so many such scenes, and they are not large as the scenes of Moscow and Petersburg. Russian scene grows up fast on the whole. A lot of new interested people come to hardcore-/punk, new bands, labels, zines, distros appear. Foreign bands start to make tours in Russia and shows take place often.

The problem of fascism and nazism in Russia must be mentioned. A lot of Russian people follow to nationalistic views; there are also people, who are consisted with fascist and rasist views. Skirmishes between fascists and anti-fascists happen often, sometimes it takes place before or after punk/hardcore shows not far away from clubs (sometimes in front of the clubs), where gigs take place. Sometimes these skirmishes end with death. The guitarist of bands Sandinista! and Distress Timur Kucharava was killed by 5 stabs in the neck at the 13th of November 2005. At the 16th of April 2006 Sasha Ruhin was stabbed on the way to hardcore gig a kid, who just went to hardcore show. Most of shows (especially, in Moscow) take place as "closed" shows because of that. It means that you don't find any flyers or posters of those shows. Unfortunately, only friends of bands and friends of people, who organize such shows, can visit "closed" shows because of the lack of information. It prevents new people to enter the scene for them just because they just don't know anybody... But anyway it's not slowed down the scene so much, there are a lot of new people and the scene becomes stronger.

Let's talk a little about first Russian hardcore bands. Distemper [Moscow] (http://www.distemper.ru /) played punk/hardcore from the end of 80s. They still exist, but they play ska nowadays. After breakdown of Soviet Union (1991) the first Russian straight edge hardcore band was formed. It was Wheel Of Dharma [Volzhskij] (contact: punchmira@hotmail.com). They started in 1993 and played raw punk-/hardcore in vein of Teen Idles and Minor Threat with angry political lyrics. They have some recordings out, the latest records are more hysterical and somehow reminds of Born Against. Several years ago their singer Punch moved to Finland. Wheel Of Dharma still exists, although all members of the band (except Punch) are Finnish. Also at that time another band called The Unsubs [Kirov] (contact: Vladimir Rednikov, Vorovskogo 110-173, Kirov, 610021, Russia; http://punk-kir.narod.ru/unsubs.html) was formed. They still exist. They play typical N.Y.-styled HC, but also have some more melodic songs in style of H2O / Vision. They have English lyrics what is unusual for Russian bands. They have put out 3 cassette releases so far: Mind Frustration (1993), For The Strong Youth Only (1998) and live-tape In My City (1999). Step Back was the first sXe band from Moscow. They formed in 1994 and played hardcore. Another legendary sXe band from Moscow Skygrain was born in 1995. They played new-school hardcore. The first punk/hardcore band from Siberia (and one of the first from Russia) was Curt & The Contras from Omsk. Another good band from Siberia was Otkaz Ot Nasilia (Refuse The Violence). They played dis-punk/hardcore. In 1997-98 periods B'67, XXX and 095 were formed. B'67 was the first Russian band, which was presented at international hardcore compilation "More Than X On Our Hands" which was released by Commitment Records in 2001. By that time, B'67 had already split up. Another Russian band should be mentioned. Moscow band Unconform started to play from the end of 90s. They played melodic hardcore. Their first full album "Poiski Schastiya (Searching For Happiness)" was released in 2001 and it was the first serious DIY album in Russian hardcore. They played a lot of shows, including at Fluff Fest in Czechia in 2001. The first Russian hardcore zine was born in Kirov. Its name is PLAY HOOKY! There were printed 13 issues. (contact: Eduard Kireev, PO Box 456, Kirov, 610011, Russia or dimk@dimk.ru). As you can see, history of Russian hardcore is not so great, so let's turn to nowadays autumn 2006.

Labels & Distro.

2-99 [Moscow] (http://www.myspace.com/299records). I advise this label to all fans of American label Anticon Records and other mixes of hip-hop/indie-rock/post-rock.

Bloodspit! Records [Tula] (http://www.myspace.com/bloodspitrecords ; http://www.bloodspitrecords.com /). It is very young label, which released only one record. But it is already started, we sure it will get better and better as it goes on. It should be considered that this label is in the town, where there is no scene at all.

Figurestatis Music [Moscow] (http://www.myspace.com/figurestatic ; http://www.figurestatic.com /) is a post-rock/indie-rock label. This label is run by the drummer of Silence Kit.

Karma Mira [St. Petersburg] (http://www.diy.spb.ru/karma_mira/news.html Kirill Mikhailov, PO Box 51, 198332, St Petersburg, Russia). It is old punk/hardcore/ska label. Unfortunately we don't hear their releases very often, but anyway... we hear them sometimes. George makes Russian zine Get Up! besides the label.

Monopolka [St. Petersburg] (http://noiseweb.painreceptor.com/monopolka /; http://www.myspace.com/monopolka). Avant-guard, performance and noise-noise-noise! It is what represents this strange phenomenon, which is label and music band at the same time.

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NO13ER (Noizer) [Moscow] (http://www.myspace.com/no13er) is an indie-rock/avant garde/no wave label. Noizer released only one record, and nothing is heard from it for a while. We hope that it is not for the long time. The label is run by guy, who made .. zine of the same name. This zine doesn't exist anymore.

Old Skool Kids Records [Moscow] (http://www.oskrecords.com /; http://distro.oskrecords.com /; http://www.myspace.com/oskrecords Sergey Voloshin PO Box 64, 109147, Moscow, Russia). Perhaps, it is the best Russian hardcore label and the best distro! First it was a zine, but only one issue was printed, and then zine reformed to label. 36 records of bands from whole world were already released by OSK Records!

Self-Titled Demo Records [Moscow] (http://www.myspace.com/selftitleddemorecords). It is young label, but it has already done a lot!

This label has already released 6 records and other 6 are prepared for releasing! Label has political hidden motives. Label is run by Sasha Lubomudrov, the singer of Ricochet. Besides label he has time to write columns and translate interviews for zine Insomania, organize shows and tours of foreign bands in Russia and run his distro! What can we say more?... Sasha is the man!

Self X True [Moscow] (http://www.xselfxtruex.ru /). It is more a small distro for friends than a label, although this label has big plans. Self X True directs attention to sXe hardcore, mainly new-school and moshcore.

Society Killing Me Records [Moscow] (http://www.myspace.com/skmxrecords ; http://hxc.ru /). It is young label. Like Bloodspit! Records they have not released any records yet, but they have good distro. These guys work effectively. Their records will be released soon. We will also hear their radio and check their site in the nearest future. The domain of Society Killing Me Records site will have sites of different bands.

Stauropygial Records [St. Petersburg] (http://ankylym.ru/stauropygial /). This label is similar to Monopolka, but Stauropygial Records is only a label, not a band. Label releases noize/avangarde/folk/experimental.

SzSS [Санкт-Петербург] (http://szss.tk / Dmitrij Ivanov, PO Box 30, 195009, St Petersburg-9, Russia) is a label, which is similar to Karma Mira. SzSS functions, but we hear its releases not very often. The Label is run by Sharapov, who also sings in a band called Svinokop and makes zines called Knives And Forks and Blah-Blah-Blood.

Triangle Records [Петрозаводск] (http://myspace.com/trianglerecordsptz ; http://triangle.nm.ru /) is an experimental/noise/ambient label from the north of Russia. Label functions very well and makes us happy by its extraordinary records very often.

Zines:

3 Stages [Moscow] (contact: 3stages@hotmail.ru) is a punk/hardcore zine. You can find small interviews with Russian and foreign bands, thoughts, articles, some reviews in this zine. Everything's like always. Three issues were printed. 3 Stages has good make-up.

Get Up! [St. Petersburg] (contact: zine@diy.spb.ru) is a punk/hardcore/ska zine. Three issues were printed, every issue was better than previous. All issues if Get Up! have very huge interviews, which are taken personally, not through Internet, and a lot of reviews, which are occupied the half of zine.

Insomnia [Moscow] (http://www.myspace.com/insomnia_zine) is a new zine, which has printed one issue. Punk/hardcore/emo/crust and etc. Very interesting interviews with well-known figures of punk/hardcore culture are presented in Insomnia, there are also old translated interviews from HeartAttack zine, which are presented as historical column.

Interpretation [Moscow] (http://www.myspace.com/interpretation_zine) is a young zine, which also printed one issue. A lot of different musical genres - punk, hardcore, emo, crust, indie-rock, post-rock, hip hop etc - are covered in this zine, but mainly, of course, hardcore + columns, social articles, some articles about art.

Imhopang [Moscow] (http://www.imhopang.punk.ru /; contact: imhopang@yandex.ru) is a zine, which is mainly focused at Russian scene. There are interviews only with the Russian bands in this zine.

Nozhi I Vilki [Knives And Forks] [St. Petersburg] (www.k_and_f.chat.ru) is an old punk/hardcore zine, which has already printed 9 issues. Nozhi I Vilki has anarchist inside information.

It is useless trying to list all Russian zines, because we don't know all of them. We name several zines, which we know: Imho [Moscow] (contact: pit@sxe.ru) this zine is made by kids from site http://www.sxe.ru /, mainly it includes columns; Moj Papa Sobaka [My Father Dog] [Petrozavodsk] (http://moipapasobaka.nm.ru /) is made by kids from Triangle Records and, as you've already guessed, it is about noize/post-rock/experimental/ambient; Blah-Blah-Blood [St. Petersburg] (contact: diyhc@yahoo.com) is the only punk/hardcore Russian zine in English language; Spunkcore [Voronezh] (http://www.punkcore.jino-net.ru /) is a zine about street-punk/crust; Fuckfood [Irkutsk] (contact: ffoodzine@yandex.ru) is an anarchist punk/hardcore zine; Mu-Hu-Hu [Sochi] (http://mu-hu-hu.narod.ru /) is a zine about punk/hardcore/power violence + drawings, columns; Rod-Svart Punk [Perm] (contact: rod_svart@front.ru) is a crust/grind zine; Seryoga Rocker] [Volgograd] (seryoga_rocker@mail.ru) is an young zine about punk/hardcore/garage.

There are also .. zines and portals, Существуют among them are: Desperate (http://despertar.spb.ru /); The S1n (http://www.thes1n.com /); Punks.ru (also distro) (http://punks.ru /); SXE (http://www.sxe.ru /) is a site about straight edge, antifascism and veganism; XposiXrangersX (http://www.xposixrangersx.bip.ru /) is a site about youth crew hardcore; crust/d-beat portal Diversion (http://diversion.test-machine.com /); on-line zine Real Art (http://realart.narod.ru/); Can't Tell No One [Blog] (http://podonokx.wordpress.com /) it is blog of Ilya aka Podonok X (he makes Insomnia zine), where he writes about the history of famous and unfairly forgotten hardcore/punk/emo bands, reviews and also puts interviews with well-known figures of punk/hardcore culture and bands.

Bands:

2H Company [St. Petersburg] (http://www.myspace.com/2hcompany). We understand that it is hardcore/punk report first of all. But we consider that it is obligatory to mention this band. This band plays a unique mix of IDM and hip-hop. Lyrics are very intellectual and they have both personal and social ways. The band is popular among the fans of rap music, the fans of electronic music and the fans of indie-rock.

8 Herts [St. Petersburg] (http://www.adiy.narod.ru/pre8.html). If you put metal, grind, crust, hardcore, screamo in mixer, you'll get 8 Hertz. Band's members gave a good definition of their music "Our music is enveloped by the chains of grind and threads of emo". All members of 8 Hertz are school friends, two of them are brothers. There are no any records, besides demo.

Argument 5.45 [Moscow] (contact: trikresta@yahoo.com). The band was formed by ex-members of such legendary Moscow bands as Unconform, Skygrain, Tri Kresta (XXX). Musical style of Argument 5.45 can be named as new-school hardcore. They recorded split with Latvian band When My Authorities Fall, split was released by Old Skool Kids Records. They shared stage with such bands as Against Me!, Bora, Amanda Woodward.

Burglars [Moscow] (http://www.myspace.com/burglarsmoscow) is mod revival band. Garage guitar reefs and vocal with English accent will make you to return in England of 60s.

Changes [Moscow] (contact: changes@pisem.net) is an old school hardcore band. Ex-members of great band 095. It is fast and energy. They hand on the lamp of such bands like B'67, Counter-Strike, Not For Me. They released one album "1" at Old Skool Kids Records.

Choco Boy [Moscow] (http://www.chocoboy.narod.ru /) fast, brief and fun. This band plays trashcore in the vein of Japan trash bands such as BBQ Chickens. They have already recorded one album and they play shows rarely.

Crowd Control [St. Petersburg] (http://www.myspace.com/crowdcontroldiy) is interesting mix. Most of Crowd Control's members are skinheads, but they play raw and fast crust/thrash with angry antifascist message. They haven't recorded anything yet except demo and some songs for compilations.

Cut'n'Run [St. Petersburg] (http://www.myspace.com/cutxrun). This band is composed of really young kids. Cut'n'Run plays furious youth crew hardcore with personal lyrics on the whole, but not excepting some lyrics about the scene. They recorded two splits, first split with their friends from band Vyshka!, second split with German band Tackleberry.

Dead Pony Riders [Ufa] (contact: discokid@list.ru). These guys play melodic emocore in the vein of Yage. Dead Pony Riders is a young band, which hasn't recorded anything yet, but we sure, they will record something very soon.

Dimenticarmi Non! [Moscow] (http://www.myspace.com/dimenticarminon) was formed in autumn of 2005. Most of off all it's 60's rock, 80's post-punk, new wave, garage, noise, experimental, punk and DIY aesthetics that inspires their music and creation. They keep to free and intuitive musical attitude, defining creative path of their own as no wave. They don't afraid to experiment with sound and lyrics, which carry antisocial message, what is really unusual for bands playing such music.

Distress [Санкт-Петербург] (contact: alex.distress@gmail.ru). Russian D-Beat attack! This is classic infernal mix of roar guitars, d-beat drums and screaming angry vocal with lyrics, which splash out rage and hate at surrounding reality. Distress recorded split with Kamatoz and one album. They made a tour in Finland and Sweden.

Dottie Danger [St. Petersburg] (http://www.myspace.com/deathrockdottie) Post-hardcore/indie-rock in the best possible way. Dottie Danger plays really melodic music with

personal and other lyrics. Vocalist of this band sang in legendary hardcore band from St. Petersburg Til I Die. Two weeks ago their debut album was released by Karma Mira Records.

Engage At Will [St. Petersburg] (http://olaalexandrova.com/eaw /) Energy of these boys pours fountain on received crowd, it is impossible to stand still. This band is another representative of NYHC. They give shows everywhere they could and visit Moscow often.

Excess [Rostov-on-Don] (http://www.myspace.com/excess4) is a melodic punk band. Three guys played in this band formerly and released one album. One member had left the band after that, and two girls came to take his place. One of these girls started to sing. The music has changed a little, but Excess still plays melodic punk with social lyrics. They recorded second album recently. It was released by Old Skool Kids Records.

Hell-O-Hill [Moscow] (http://www.myspace.com/hellohill). This band plays awesome garage rock. We recommend Hell-O-Hill to all fans of horror and b-movies and hard rock'n'roll.

I Am Above On The Left [Moscow] (http://www.myspace.com/iamaboveontheleft). Avant-guard, experiments and mathematics are the things, which people hear at the shows of this band. The members of I Am Above On The Left manage their instruments really good, what is highly affect music.

Invisible Border [Moscow] (http://www.myspace.com/invisibleborder) is a very young band. We can't say anything about these guys except they play melodic modern hardcore in the vein of Comeback Kid.

Jumbo Jet [St. Petersburg] (http://www.myspace.com/jjxsp) is a post-rock/dub band. They play very pleasant and perceptible music. Jumbo Jet recorded split with similar band from France Sleep Talker this year. It was released by Self-Titled demo Records.

King Kongs [St. Peterburg] (http://kingkongs.spb.ru /; http://www.myspace.com/kingkongs) is another representative of dirty garage and psychedelia. This is very energetic and original band; there is nobody, who doesn't like King Kongs.

Klown$ [Kirov] (http://www.klowns.deegrayve.com /) is a furious antifascist street-punk band. They wrote anthem for all antifascists, what added them to the history of Russian hardcore/punk scene. These guys released album by their own recently.

Konfuz [Krasnodar] (contact: konfuzz@mail.ru) is a good and awesome hardcore. It is hard to relate this band to any school. Konfuz hasn't recorded anything except demos.

Loa Loa [Moscow] (http://www.myspace.com/loaxloa) started in the fall of 2002 in Moscow. is an awesome band, which plays power violence like The Locust, An Albatross. These guys are really crazy. They released their genius record "There Is No More, Thanks For Emotions" by their own in 2004. Last year split of Loa Loa and English band Trencher was released by Old Skool Kids Records. Loa Loa makes some pseudotheatrical performances during the gigs.

Marschak [Moscow] (contact: hypersonic@riseup.net). One of the founders of this band is ex-vocalist of Unconform Andrei Skvortsov. The band released the self-titled record at Homo Sentimentalis Records (Andrei's label) with him. After that Andrei left the band and his place was taken by guitarist Timur. Marshak mix of sreamo/emotional hardcore with remarkable guitar riffs and modern d-beat crust-core touch in good vein of From Ashes Rise and ever met on Russian scene. Members of Marshak are straight edgers and vegans. Also they are active members of organization Food Not Bombs, carry out actions, and organize hardcore-shows.

Next Round [St. Petersburg]. Ex-members of legendary band from St. Petersburg 5 Corners play in this band. Like 5 Corners, Next Round plays NY hardcore.

Nola [Moscow] (contact: hypersonic@riseup.net) is band, which plays space indie/post-rock. Nothing was heard from them for a long time, but Nola started to play shows again recently. Now you can hear synthesizer in their music.

Optimus Prime [Moscow] is a very young band playing screamo influenced by bands from Level Plane Records. Also there is violin in their sound, what makes music of Optimus Prime is more melodic. These guys haven't recorded anything. Yet.

Ray [Moscow] (http://www.myspace.com/rayisalive) was formed in autumn 2004. They play refreshed old school hardcore in the vein of Miles Away, Another Breath. Sometimes melodic, sometimes chaotic, quiet fast. Don't forget breakdowns! They are trying to bring hardcore what it should be. Strong messages to express their personal feelings and beliefs, to reveal social and ethical problems of this world and about scene problems as well. Ray play in many towns of Russia and Ukraine. There is only 2 songs demo.

Ricochet [Moscow] (http://www.myspace.com/thebackweaponricochet) is an awesome band, which makes everybody dancing at the show. They play modern punk, though it is hard to define Ricochet's musical genre, but there is no doubt that band is influenced by Hot Water Music, Leatherface, Small Brown Bike etc. They haven't recorded anything yet though they intend to hit the studio to record debut album, which will be released by Self-Titled demo Records (this label is run by Ricochet's singer).

Sandinista! [St. Petersburg] (http://www.myspace.com/sandinistaxspbhc) played dark modern hardcore with very deep social and political lyrics. I am sad to write about this band in the past tense, but we can do nothing about that tragedy that has broken this band. The band has ended its active and vivid period of life with the tragic death of Timur, but they will live forever in their music.Their first and last full-length album was released this summer by Old Skool Kids Records.

Silence Kit [Moscow] (http://www.myspace.com/silencekitmoscow) is great post'rock band and, probably, the oldest Russian post'rock band. Their music is very beautiful and there are video screens at their shows often. Sometimes they share the stage with hardcore bands, but usually they play single show.

What Are You Waiting For? [Moscow] (contact: endishear@yahoo.com) fast thrashcore with female vocal. There are lyrics against McDonalds, establishment, masturbation on Internet blogs etc. They haven't recorded anything, but they make badges =).

What We Feel [Moscow, St. Petersburg, Ryazan] (http://www.myspace.com/wwfhc) angry modern hardcore. The line-up of the band is composed of guys from three different cities. They toured Russia and Ukraine with German band Tackleberry. There is only 4 songs demo.

XBlack BaharatX [St. Petersburg] (http://www.myspace.com/xblackbaharatx) it is hip-hop, but unusual hip-hop, sXe hip-hop! The band was formed by members of Cut'n'Run and their friends. Lyrics are about Straight Edge and relationships inside society. They recorded demo and one song of XBlack BaharatX was presented in compilation Happy Animals.

Aybat Hallar [Ufa] (http://aybat-hallar.narod.ru /) good punk-rock without touch of pop-punk. The full-length album of Aybat Hallar will be released by Old Skool Kids Records very soon then we can appreciate their music in good quality. The guitarist Aybat Hallar is an American.

Bogi [Gods] [Krasnodar] (http://www.bogi.ru /) dancing indie-rock. Nothing was heard from these guys for a long time, but their site functionates and the band doesn't break up. They have only one album, which was released by emo/hardcore label Homo Sentimentalis Records, which doesn't exist anymore.

Vegative [Irkutsk] (contact: makima@yandex.net) is a fast crust/hardcore band from far north of Russia. Guys take part in different activities, organize actions of Food Not Bombs and shows in Irkutsk. Some members of Vegative play in couple of bands from Irkutsk, but, unfortunately, we don't know anything about them.

Vitamin Rosta [Vitamin Of The Growing] [Nizhnekamsk] (http://www.vitaminrosta.narod.ru /) is an old punk band. They have 4 records and still play shows a lot.

Vyshka! [St. Petersburg] (http://www.myspace.com/vyshka) fast and melodic punk with different lyrics about antimilitarism, mobile phones etc. They recorded one album and split with their friends from Cut'n'Run, both records were released by Old Skool Kids Records.

Zasrali Solntse [Shit On Sun] [Krasnodar] (http://music.zaraz.org/zssprt.html) are the representatives of NY hardcore from the south of Russia. The band was formed long time ago, recorded two demos.

Kamatoz [St/ Peterburg] (contact: alex.distress@gmail.ru) is a crust-punk band with lyrics directed against politics and cops, what is peculiar to crust-punk. They recorded split with their friends from Distress. Split was released by Kamatoz's own label. В группе играют также члены из группы Distress, что не удивительно. Some members of Distress play in Kamatoz.

Mechti Sbivautsia [Dreams Come True] [Moscow] (http://www.myspace.com/fuckdreamscometrue) melodic punk/emo. The musical genre talks for itself nice, melodic music with personal lyrics. They released only one split tape with American band Alli With An I (split was released by Old Skool Kids Records). Mechti Sbivautsia varies from all new emo craps from mtv because they don't forget their punk/hardcore roots.

Nonna Mordukova [Troitsk, Moscow region] (http://www.myspace.com/nonnamordukova) fast music, space effects and screaming vocals The Locust family!

Proverochnaya Lineika [Straight Edge] [Moscow] plays fast old school hardcore with Minor Threat and Negative Approach influences. They recorded two albums on their own, which were released at CD-R. Proverochnaya Lineika plays in many towns, these guys don't play in clubs and bars, only in DIY-places. The members of band make zine Imho and manage web-site SXE (http://www.sxe.ru /).

Oparish Osoznal [Gentle Realize] [St. Petersburg] (http://www.myspace.com/oparyshosoznal ; http://opa.thes1n.com /). The members of 8 Hertz, Jumbo Jet and their friends play in this band. Oparish Osoznal play mix of crust/thrash and power violence with humorous and funny lyrics.

Svinokop [St. Petersburg] (http://svinokop.narod.ru) "Play Fast We Trust!" Violent tempos and speed, short songs, stupid and serious lyrics, crazy shows. It is all appropriate to fastcore and band called Svinokop. Singer of this band Dmitrij Ivanov aka Sharapov runs label SzSS and also he makes a zine called Nozhy I Vilki.

Zombi Test [Moscow] (contact: hypersonic@riseup.net) is a young and energetic sXe band, which mixes youth crew & modern hardcore in its sound. All members of the band, except singer, play in other bands one guitarist plays in Proverochnaya Lineika, another guitarist and drummer play in Marshak, drummer also plays in Nola, bass player is from Ray. However, such a number of side bands don't prevent these guys to compose great music and play shows.

It was mentioned above that we couldn't tell you about all Russian bands. We live in Moscow and not all information reaches us. There are also million bands, which play pop-punk in the vein of Blink 182. And there are many so named emo bands (all this crap from mtv). But we are not interested in these bands. There are a lot of ska and ska-punk bands, oi! bands, indie-rock bands etc. First of all we named bands, which we are interested in and which are the most vivid representatives of Russian scene, as we think.

There are groups Food Not Bombs in many towns of Russia, some towns have several groups Food Not Bombs. Actions are carried out regularly, where vegan food and clothes are given out to homeless for free. The compilation "Food For thoughts" for the support of Food Not Bombs was released last year. Also two compilations for the support of shelters for outcasts were released. First compilation "Friends In Need" to benefit a shelter for homeless animals "Hope" was released by Broken Bones Records, Boycott The Fencewalkers, CxAx Music in 2005. Bands from all over the world were presented at this compilation. Compilation "Happy Animals" to benefit a shelter for homeless animals "Alma" was released a month ago. There were presented only Russian bands.

100% club Jerry Rubin (http://jerryrubin.msk.ru , contact: jrc@nm.ru) is located in Moscow. Shows, different exhibitions, festivals, cinema shows, seminars take place in Jerry Rubin often. There are many clubs, which don't have any connection to punk/hardcore, but where shows take place often. Also shows take place in basements, schools, kindergartens; open-air concerts take place in summer time.

There is one shop Monkey Business Shop (http://www.myspace.com/monkeybusinessshop) where punk/hardcore/emo/metalcore/indie-rock CDs, cassettes, vinyl, different zines, T-shirts and badges.

We hope that our report gives to give the flavor of Russian scene. If you have some questions or you just contact with us, feel free to write letters on our e-mail: interpretation_zine@yahoo.com . Also you can visit our MySpace profile: http://www.myspace.com/interpretation_zine .

Good luck!

On December 27th 2006, I actually saw one of the best shows of my life. Government Warning, Set To Explode and Wasted Time came through the Atlanta area, a stop on the way to the This Is You Life fest in Daytona. As I wasn't able to attend that fest, I was glad that this show was set up. The weird thing was it was a meeting of people that I have been talking to over the net and locally for a long while now. My buddy, Matt Northpoint of Kill The Peace Productions, put on the show at the Drunken Unicorn, a pretty cool stage in downtown Atlanta. My friend Josh, had purchased the pizza place next store, which sadly wasn't open yet but I did get the grand tour. A group of Gwinnett County locals, including Nick, Brandon, Tyler, Alex, Amy and Bo (who incidentally quit his job to attend this show), came down. I saw my radio show friends, Chris of Four Minute warning and Mike of All Go No Slow, driving down from Athens.

Traveling down here was Dave Byrd of Set To Explode, who I spend an afternoon with in the summer and is a great dude. I met Nick of Third Party Records and he brought a huge distro. I talked to Zach of Wasted Time about his other band, Socialcide, (who have a great demo out now!) Dave Ackerman of Splitting Headache/the Good Book and numerous other bands introduced himself, told me he liked my old fanzine Hardware and gave me his band's new demo. He also works for my friend Geoff in NJ who has a very successful t-shirt company called TDT. Small world. The singer of washing DC's Coke Bust came up to me with his band's demo. It seemed like a non stop meet and greet.

This was the first time in Atlanta that I saw that many records for sale in one place. It seemed like every band brought boxes of material to sell. People were walking out with handfuls of seven inches. Seeing that almost reignited my old passion for collecting and buying vinyl, but thankfully I held back. I did get to buy a bunch of shirts which I was thrilled with and added to my pin collection with a couple of Wasted Time ones. Pins are small and a cheap hobby (one I can afford!)

As for the bands, as you can get a visual on in the photo section, were fucking amazing. I have been looking forward to seeing these bands from the VA/DC area forever. Set To Explode, Wasted Time and Government Warning were all great. I can even describe the feeling I had watching and hearing what was going on. It was a small stage, people diving, singing along to all the songs and a general feeling of controlled chaos. All different types of folks were here which I find important, not a group of clones. As I watched my younger friends from the area losing there collective minds, I thought back 20 years before when I was at CBGB's each weekend. It was like that, the same feeling like it doesn't get any better than this.

In 2007, I'm hoping we can get it together here in the Atlanta area. In February, the Treehouse should reopen stronger than ever. Kill the Peace is doing shows again. Bands are getting formed, which is good because many local bands broke up in the last weeks of 2006. There are a couple of other places that hold promise. I tell everybody shows like this can happen all the time if we all work together. Keeping a scene together is not a part time thing, it's work. For me, I'd love to feel like I did at this show at every show. It's possible...

In 2006, one of the sites on line which got major attention from punk and hardcore types was MySpace. You can ask practically everyone their opinion on this site. It seems like a standard question these days is, "What's your MySpace page address?" That instead of asking for your e-mail address. While many millions out there use this site to "hook up", talk a bunch of nonsense to their friends, etc... it's being used now by countless bands (of all genres of music) as a way to get their music known.

What kills me is two things: first, this is one of the most broken sites on the internet. I don't care how big it is, all I know is if I click on something, something should come up quickly. MySpace is so bad like they even have their own "Blue Screen of Death". No other site out there is like this. MySpace seems to have fallen in the trap of adding new features on a seemingly daily basis, which doesn't help. It also doesn't help when people "pimp" their profile and put way too many graphics on it.

Second, I'm stunned by the amount of folks who are just so negative about bands using MySpace

to promote their music. I need to ask you...How else can a band get the kind of exposure that a site like MySpace can provide? The most important I look at here is it's free site. I know there are ads for "singles" and other dumb shit there but they are not asking you for anything really. Since getting back into the thick of things music wise, I found out about more cool bands on MySpace than I have any other way before. Sure there are a horde of crappy bands out there. You need to look at it like this, there are 1000 more times the amount of crappy bands than there were years ago, just the fact that you can find them easier now. By the law of averages, that means there are 1000 more times the amount of great bands out there easily found!

Even with the case of this 'zine, I been able within a very short period of time to get the word out because of this site. Everybody needs to realize that this 2006, not 1996, not 1986. It what you do with the internet that matters. Bands, record labels, 'zines, show promoters, radio shows and let not forget the punk and hardcore kids from all over the world have been able to connect with each other because of this site. No matter who "owns" it and as broken as it is, MySpace is here to stay, you need to deal with it.

Some great radio/podcast events happened in January...on January 1st Deadthyme Radio out of Houston Texas played 189 songs in a two hours period. Huh? Jason found some of the shortest hardcore and punk songs and blasted them out. It was a blur and I loved it...its archived here:
http://www.sendspace.com/file/4uo6vk

Mike from All Go no Slow and Erik for Activity Earslaughter teamed up for a split podcast with a twist, it was an Discharge themed show. all the bands played by both DJs were either Discharge influenced bands and the band itself. They did a great job with it...check it out here:
http://media.libsyn.com/media/agns/show71.mp3

Oliver of Radio Schizo had a busy December and was kind of quiet but came back with a bang. Show #44 was an Amebix tribute. He played many Amebix tracks and band influenced by and bands which influenced Amebix themselves. Oliver also gave a lot of background info on the band. get your dark side on here:
http://media.libsyn.com/media/radioschizo/Radio_Schizo_44__Amebix_Amebix_Amebix_1.mp3

While reading a PC magazine, I came across a letter to the editor talking about how you can upload your podcast for free to http://www.archive.org. This was something I never even considered. Sure enough you can go to the site, sign up and upload your podcast at no cost. Now you have to do the promotion, rss files, etc...but who cares. This is another way for the prospective (and broke) podcaster to get there stuff out there. There are also a gazillion things up on that site so go check it out!

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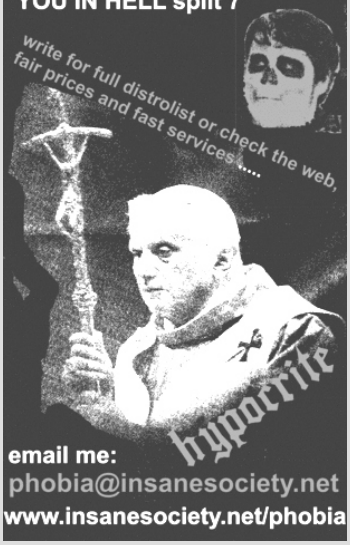

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First up, introduce yourself in 16 words or less...

I'm Kenny, I live in the woods.

Now can you introduce all the other members and give a short history of GW.

Brandon plays drums, Eric plays guitars, and Alex plays bass currently. We came together this way after our last drummer quit. We met at a mini ramp in the yuppiest part of Richmond Virginia.

What's new in RVA? Anything cool being happening?

Cloak/dagger is pretty happening. If you haven't familiarized yourself with this band then you must do so immediately. Other than that, they are shutting down all of our venues, and the cops are shooting everyone. That's about it.

You just did a small weekend tour with CLOAK DAGGER, how was it? Any tales of police harassment, broken bones or breakdowns (van related) to share?

Hmmm, I can't recall so much, that tour was back in March, but we are going back out with them in 2 days, headed south towards Florida. Its always fun, but I don't really remember much of any of our little excursions, I just usually wake up near some vomit and wish my head didn't hurt so bad. It was pretty memorable seeing Dennis the guerilla gorilla catch a tweak off an armful of Redbull's though. I was scrambled.

The no way out EP has been out for ages now, it's on its 4th(?) press. Are you happy with how it turned out and how its been received? Why so many small pressings?

Initially it was going to be put out by Matt of My War records, but he had some things to sort out, so Brandon took the opportunity to persuade us all into letting him put it out with Lauren, and no way records was born. Its been very well received, even by people who don't care tits about hardcore, which I guess might be an ok sign. They started cheap, and just kept making more and more as the demand stayed steady. I guess they have been thinking of a 5th press, I don't know what to say about that. Im more focused on the writing more songs and touring around. It was a good start though.

One of my favourite tracks from the EP is "Railroaded" which talks about the judicial system trying to fuck you over, what incident is it about? Have you got any cool crime related stories?

Nothing too cool really. When I fight authority, authority always wins. Chesterfield county Virginia is one short streamlined flick of a pen from being an outrageous police state. 18 or not, if you kick someone's ass in this place you're gonna do a little time. Lesson learned. Don't get into fist fights in any place that refers to itself as a "commonwealth".

Alright the LP has been out for a while now and from what ive noticed it's gotten a pretty cool response. Are you psyched on how it's all turned out?

Yeah. I think it looks mean, it sounds about how I could have wanted it to and its getting around the block a bit. It's a more fair representation of our current sound and style. I however am the sort of person who believes with all his filthy heart that you can't truly judge a punk band until you see them in person. Id much rather be remembered on a stage than through a speaker. That's where the fun is.

It got put out by Feral Ward, how did you hook that up? Why didn't it just come out on Brandon's label NO WAY? Are you happy with how feral ward has been handling things?

Yannick has done an incredible job. Brandon and Lauren weren't really putting out LPs when we got into the business side of it. I'm not sure how they all came together on it, but I know it was a choice between a couple of labels I thought would do it right. Brandon talked me into Feral Ward because he really thought that would be the best way to go. I think he was right a second time, I wouldn't change a thing about the process. Honestly though, I don't handle the pen and paper shit. I just show up at the address they tell me to show up and, I find a microphone, and I wail until I puke. It's a good deal. I leave the heavy shit up to them.

Scott Langlais drew up the cover art and its some of the coolest looking record art I've seen in a while, who came up with the concept? I'm not familiar with his work at all what other bands has he worked with?

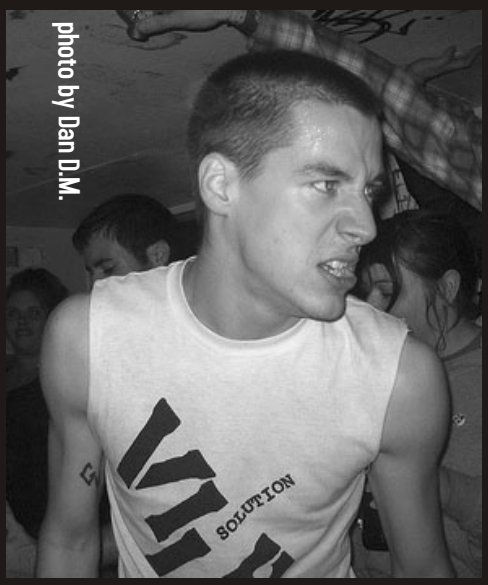


photo by Dan D.M.

To be entirely truthful I'm a little curious how that was assembled myself. We gave him a few ideas and he started to sketch some shit out, but in the end it was pretty much his own idea that came off the best, and we all thought it looked totally righteous. I was very pleased with his work, I haven't seen much of his other stuff. It was convincing enough for me to want him to do ours though. He's very talented.

The song "Fat Nation" is obviously is a swipe at the diets of American's and also at how lazy your society has become, have you copped any flak off "big" hardcore kids for the lyrics? What about lawyers for Taco Bell or Burger king?

I wish to the holy fucking christ the corporations would want to end us over it, but nothing like that thus far. I could get a really good chuckle out of that. The only real backlash I got for that song was from a very sad, and fairly chubby record reviewer from Richmond, and he was more just an ultra pc crybaby that felt I should place less blame on Americans for rotting in their own comfort, but I don't play it safe. I sing about heavy people, and my heavy friends understand this. I'm sure they also understand that if they expressed any desire to me to go on the south beach diet I might have to spit on them. I just cant stand the thought that no one will go out and Jog because they have enough cash laying around to buy worthless exercise machines and overpriced books about it from the local Barnes and Noble. This is the fattest nation on earth, and for a reason. I get equally as pissed whenever droning mindless Americans constantly refer to this place as the best place to live in the world, or the least crappy even. I wouldn't say that unless I'd been across the planet first. Australia is gonna look mighty fine when North Korea reaches full nuclear capability and Georgie boy gets us locked into the Cold War: part 2. But I could be wrong.

I gotta ask this, you might find it insulting but some of the vocals on the LP have an early AFI sound to them. Are you an AFI fan at all and do you notice it? Can we expect to see you in make up looking like a 3rd rate Danzig anytime soon?

On Halloween I'm sure I'll look like something out of a comic book, but I don't really dig that vibe much. In my first couple of years in high school I got into one of the AFI records pretty hard. It's a pretty raging hardcore record if I recall properly. I could have a cloudy memory that was sometime ago. Maybe there's something subconscious there, but I doubt it. I'm just not into atonal monotonous hardcore as much as things like Decry or Feederz. I've got my special place for the ragers too.

Brandon and Eric also play in Direct Control, is it hard to work GW Around that band? Does either band take a priority for them? Would you ever put out a split with DC?

interview by Beau of Us Vs Them

photo by Dan D.M.

Actually Mike moved back down to Carolina, so direct control has been more idle of late. They always seemed to have time for both. We don't exactly play constantly ourselves, though we hope to correct that soon, or I do at least. Brandon plays drums for Wasted Time as well, and we are all constantly throwing together bands outside of GW that go nowhere usually. It's not too taxing. They handle it well. I'm not a huge fan of splits, but what better band to do a split with? Direct Control was the reason I decided to try and sing for Government Warning. They are a staple.

Brandon has been called the best drummer in North America and even got a call up to drum on the new CS LP, is he overrated or is all the hype for real? If you could boot him out and rope in any other drummer who would it be?

It's no crap. If there's one thing Brandon understands in this life it's banging on shit. He is mind-blowing. I don't say that because he is my drummer, I say it because I can't remember ever being that fucking rocked by watching an average looking Joe annihilates a drum kit that way. It's all speed and fury. That career Suicide LP is the bomb.com by the way. Anyone who hasn't spun that bad boy is missing out. As for finding any other drummer... who cares, we have what we need.

I get the impression you guys like to hit the piss and get rowdy, give me a funny story involving GW and alcohol...

There was that one time Brandon did a cannonball off the couch onto my spine.... wait, that wasn't funny at all. If you want funny then get James Cathey in the tour van with us and give him a bottle of Paul Jones. That's where it starts getting good. Mostly we just puke a lot. Except for Alex. He almost hit Brandon with a folding chair in Philly a couple of months ago for keeping him awake. That was a riot.

Your song "see the truth" that's from the LP and was also on the No Bullshit Comp has a pretty clear anti-religious stance which I am always into, what's your stance on religion in hardcore? Would you play a show with christcore bands in a church for the right price?

I'd play with zealots for any price, but I can't promise you no bibles would be launched and/or set ablaze. I hate the thumpers, and I hate being saved. I personally feel that when you die, you are dead, and there is no magic beam of light, and people who want to argue the validity of the bible are usually the kind of people I see as too chicken shit to live it up and then die. It's just too scary to face the "lights out" at the end. I've made it my mission in life to spite them for it. Maybe I'm being mean. My mom is a Mormon, and we can't be alone together for more than an hour. It's actually pretty comical. Punk rock is no place for cry babies.

A few of your songs are about or have a War

A few of your songs are about or have a War theme, so if WW3 breaks out and there's compulsory conscription which member of GW would be the first death in the battlefield? How do you reckon they would die and why did you pick them?

Jeez that's a tough one. I know the army would never take me being born as defective as I am, and It doesn't hurt how convincing a homosexual I can play..... but I suppose to answer the question, all in all Eric would make the best killer. He has a lot of untapped aggression. I feel like he might be exploded by an Iraqi man if he lured him in by way of beer and taquitos. That might be a little too easy though. We could lose a lot of good ole boys that way. I'm glad no one out there has thought of it yet.

What are your top 5 non punk/hardcore records? Is there anything in your collection other people ridicule you for but you still think rules?

Lately I've been listening to a lot of CCR. Other than that, let's see. I like the Heartbreakers, George Thorogood, Clarence Carter, and Tom Waits. I get ridiculed over a lot of things I listen to. Like Pink Floyd.

If you could gee up any vocalist ever to put some guest vocals on a GW track who would it be and why?

Maybe Frank Discussion of Feederz, for obvious reasons. Maybe the late Jason Sears, a big influence of mine also.

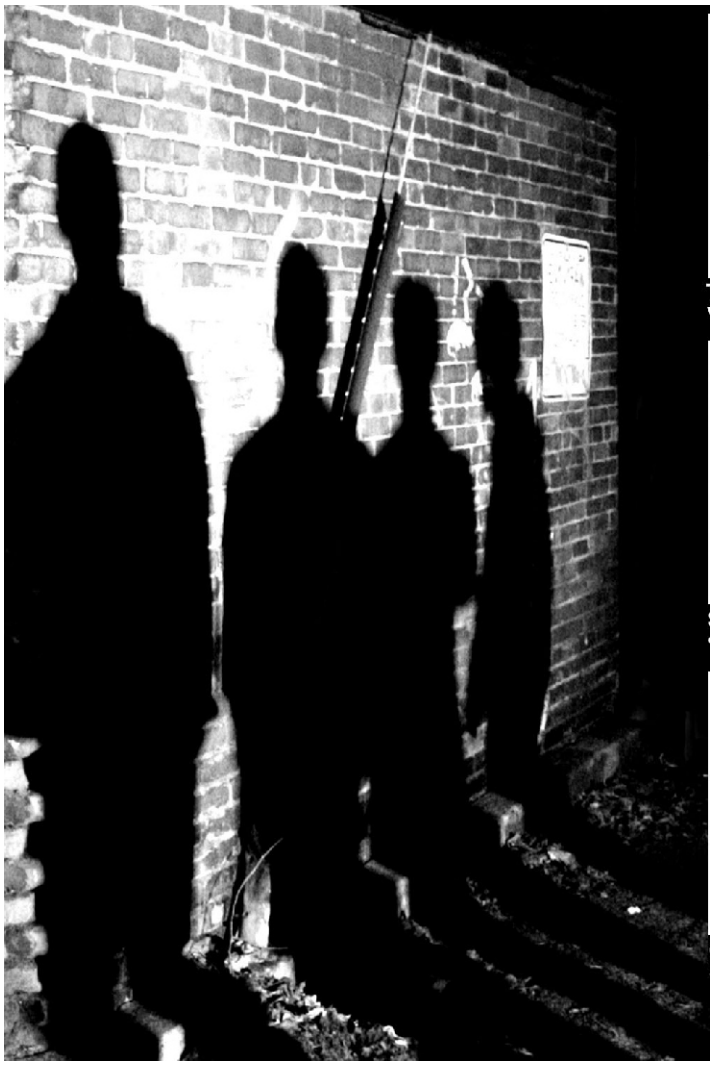
What's coming up for GW? Are there any new VA hardcore bands worth sussing out?

Government Warning is coming to a city near you, and we are going to puke all over it. Keep an ear out next year for Bad Advice and MalignantYouth, both still in formative stages.

Alright Kenny I have run out of shit to ask, thanks for your answers. End this interview anyway you see fit.

Thank you my good sir, I would like to take this opportunity to tell all of you little chickenfucks out there who hate me for what I have to say to get off the fucking messageboard, and email me about it, It's very clearly printed on the sleeve of the record. Thanks to all of you fans of punk rock who purchased the record, and neither smashed it, nor complained on any aforementioned messageboards. Thanks a bunch.

http://www.myspace.com/governmentwarningrva

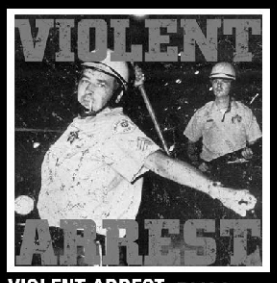


THE BAYONETTES DY89
we're doomed EP

FUCKED UP DY87
hidden world DBL LP

THE TRANZMITORS DY88
teenage tragedy 7"

SIEGE DY84
drop dead CD discography

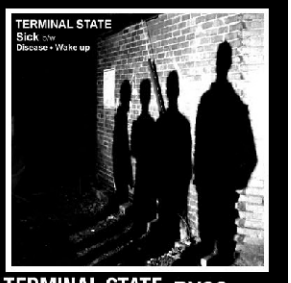


VIOLENT ARREST DY83
12" ex ripcord/heresy

FUCKED UP DY82
dangerous fumes 7"

CAREER SUICIDE DY85/86
attempted suicide LP/CD

FUCKED UP DY90
mix tape vol. 2 cassette



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RIISTETYT Tuomiopaiva
RIISTETYT Kahleet
CAUSTIC CHRIST Government Job
DESTROY Burn This Racist System Down
CIVIL DISOBEDIENCE In a Few Hours...
DAMAGE DEPOSIT Do Damage
DAMAGE DEPOSIT Straight to the Bottom
AUS ROTTEN Fuck Nazi Sympathy
ANY LAST WORDS S/T ep
AMDI PETERSENS ARME Blod Ser-Mere...
BRISTLE System
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CODE 13 They Made a Wasteland...
MASSKONTROLL Warpath
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KAAOS Nukke
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DS 13 Aborted Teen Generation
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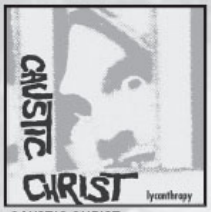

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WOLFBRIGADE D-Beat Odyssey 12"EP

SKITSYSTEM
Stigmata LP/CD

VICTIMS
Divide and Conquer LP/CD

REGULATIONS
Electric Guitar LP/CD

CONTACT

Interview with… D Beat Didi of… The Serenade is Dead

Well, this was supposed to be an interview with both halves of the Canadian punk and hardcore radio show, The Serenade Is Dead. Didi was able to get her answers back quickly but Isabelle has been hard to reach. I didn't want to sit on this too much longer so I present Didi's answers. The show is really good and is on from Thursday at Midnight thru Friday 2:00am. It's archived from three months on the station page so check it out! These ladies know their punk and hardcore well… -Dave K.

How, why and when did this show start?

Although I've always been interested in radio (as in high school radio: had a little show then, way back…5-6 years ago, and it was just a stereo system in the cafeteria, where I got in trouble for playing "offensively loud" music)…., I really owe this show's start to Isabelle asking me to be her co-host!

Have you been involved in anything else punk/hardcore related (bands/fanzines /show promotion)?

You mean groupie? …… As much as I really love music, it's quite unfortunate that I have not been able to show any instru-mental talent. As far as a show promotion, all I have done is a crappy job at flyering. Maybe in the future though, who knows!

Why a punk and hardcore music radio show?

Because it gives me the opportunity to get local bands some wicked airtime; I find new bands each week through extensive band searching the eve of my show; Also, a lot of punks have given up hope on radio and I'm hoping to change their minds by playing what they've been demanding for ages.

How do you decide what to play?

A lot of times I'll look for new bands, especially Canadian, to try out on my show, barely having heard more than 5 minutes of their music myself. Other than that, it's influenced by what bands are playing shows around my area (Toronto-Montreal corridor), nostalgic songs from my young teen years (those, I'm sure you'll all agree are probably the best) and basically just fucking AWESOME tunes and cacophonies!

What kind of set up for broadcasting do you have at your disposal?

Luckily my community radio station has a wicked history and has a great new annual funding drive , so it doesn't skimp on the equipment. Mind you its in no way a super high tech station (it's in a basement for pete's sake..) But bands, artists of all sorts can come in record with our equipment, and of course they provide most means of playing music over the airwaves (though I don't think many people are using the tape deck)

I just want to add here that if anyone is seriously interested in the history of music broadcasting, here's an interesting quote from www.cfrc.ca : "Queen's University surely has the longest continuous history in radio of any association in the world, except for the Marconi Companies. " so for more history, check out the website!

What media do you prefer on your show (vinyl, CD, mp3, etc)?

I'm old fashioned.. well.. sorta. I use Cd's that I burn from my computer and I write their playlists in a notebook, label the cd's by number and go from there on… so far I have about 40 burned cds (I was never a fan of buying 20$ cds from stores…) . I don't have an ipod, I don't have itunes. my cohost just got an ipod, and I'm really impressed with how it all works, but I like the stressful switching of cds, especially with songs that are a minute long, haha, damn d-beat bands! An Ipod would probably take a lot of the fun away from broadcasting for me. Vinyl's are cool, but I don't own any cuz I have no room for them.

What do the other DJ's on the station think of your show?

We get great support from all other volunteers , because we really are a community-based station and support each other 100%. When your show is right before the Funk show like mine, you learn to appreciate other people's passions for music and vice versa! We do guest appearances for other shows and if we can't make it to broadcast our show, we can easily find a volunteer replacement from the station.

We all know that the 1980's was the best time for punk and hardcore in general. Now that we are more than halfway in the 00's, what time period do you think is better: the 1990's or the 00's?

00s and NO DOUBT about it! Though competition with loads of crappy mainstream music is at its highest it has ever been for "punk" music (alternative, I should really say), I think that there is a really great 'trend' for bands of the 80s to revive their music in 00s. You keep getting awesome 80s bands going on tour, when in the 90s everything was more low-key. Discharge, Vice Squad, Exploited are just some examples… What I really like about the 00s, other than being of legal drinking age in Canada, is that I know a lot more about music now than in the 90s… for the most part because of my age, but also because great tools such as the popularity of the internet have made accessing new bands so much easier! While you might have to sift through a lot of shitty bands to find 1 really good one, I think it's definitely worth it. Most of my favourite bands are 00 bands. The 90s was good, but 00s are better.

Is there any good bands to look out for in your area?

LOAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAADS. and I'm not kidding!! While I might be speaking from the Montreal-Kingston-Ottawa-Toronto area, the same can be said about just about anywhere, I think. The problem these bands have is getting their shit together ie. being serious enough to pursue. It's one thing to have a high school band, and another to drop everything else in your life and go on tour to promote your band, with intentions of reaching a wider audience. If you want band names, I'll be making a cool list for my website.

What kind of reaction are you getting from broadcasting on-line? Any weird requests?
We have a couple of dedicated listeners in Kingston who are super cool. And from far we have some great friends in BC, and even a couple of calls from off in the States! It's really exciting getting requests from far away. I hope to get some European listeners soon when I take off on my trip next summer. No weird requests yet.. but I welcome them all!

Where do you think the future of internet radio and podcasting is heading?

I think that it's going to grow in popularity because people have little/no interest in listening to mainstream radio anymore. As we've seen with mainstream television, there's nothing you

can trust from the MNCs that rule our media. With internet radio and podcasting, you are more likely to find what the main-stream is not telling you. As far as music goes, internet radio has no limit! Which is FAN-FUCKING-TASTIC!

What are your favorite internet radio shows/podcasts that you listen to regularly?

Mostly I'll hit up my station to listen to my co-volunteers. Other than that, ill hit up audioanarchy.org, democracy now!, and am excited to check out all the shows on Hardware Media… so far so good!

Any advice for the up and coming internet radio DJ?

Keep the show as far away from mainstream prototype as possible! There is a reason you want to broadcast on the internet, so don't flail your chance to say what you gotta say! Building up your fanbase is really important too. not only will you feel more special :) , but accomplished, as well! Also: get in touch with other internet djs , collaborate, expand, and… conquer??

Peace, d-beat didi -The Serenade is Dead-
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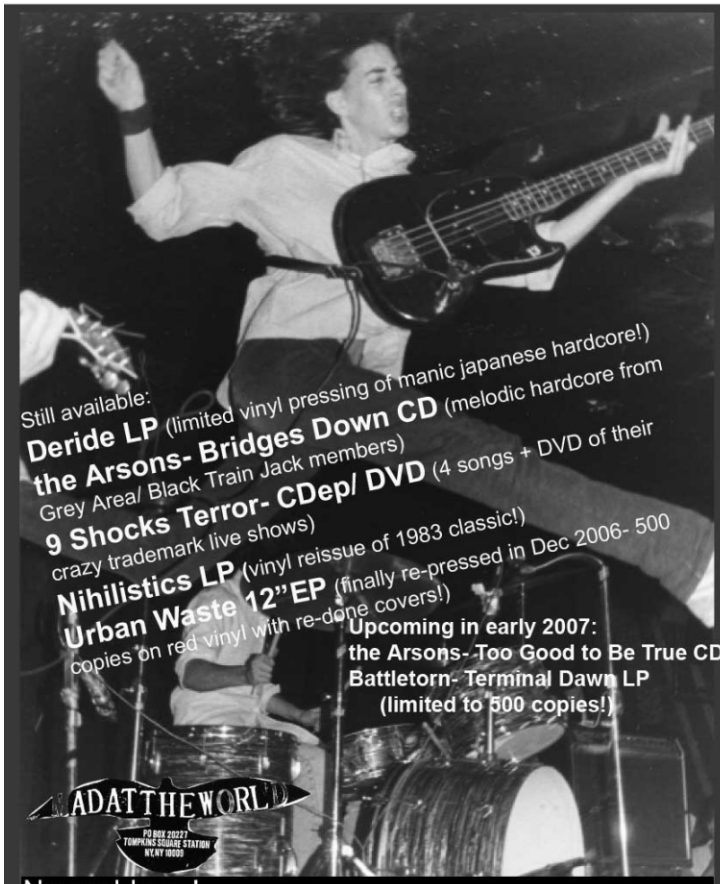

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Battletorn- Burn Fast 7"

Battletorn erupted onto the NYC music scene with a bash 'n crash hardcore sound and a take-no-prisoners attitude. Although they started as a guitar/ drums/ vocals 3 piece, and recently slimmed down to a two piece attack, they make the most of their minimalist line-up with a full on wall of noise sound. They've got a classic, ragged hardcore sound, Battletorn will bring their one-two punch of a live show anywhere-- hardcore shows, metal shows, rock shows, and even hipster-indie shows, leaving many an audience member with dropped jaws at the near riotous response they often get.

Misguided- Fuggets 1981-84 CD

One of the bands from that infamous "NY thrash" era of punk in New York City in 1981 and 1982 that shared the stage with Heartattack, the Mob, and the False Prophets. Wildly enthusiastic kids armed with battered instruments and brazen songs, these were among the folks whose "no rules" attitude and simple, bash n' crash tunes marked the loud fast rules territory of early hardcore. This retrospective includes studio and live recordings, including the unreleased studio session in DC with **Brian Baker**. Members later went on to form mid-to-late 80's SST noise-mongers **Das Damen**.

MAJOR CONFLICT- This is 1983 CD

A half-hour long glimpse into the wild and reckless world of early 1980's New York hardcore. As fellow travelers **Urban Waste** dissolved following the release of their now classic EP, three quarters of that band, including **original UW singer Billy Phillips**, teamed up with other local hoods to form Major Conflict, then a veritable supergroup of NYHC. Destined to have become a classic were it not for the whirlwind speed with which they burst on the scene and left it, this record gives a detailed retrospective of Queens-style hardcore, and includes the band's unreleased studio recording featuring **Kraut**'s Johnny Feedback on drums.

OUT COLD- Goodbye Cruel World LP

As long terms fans of Out Cold, Mad at the World is happy to release Out Cold's sixth full length studio album. Since the late 1980's, Out Cold has ploughed their way through white knuckled hardcore with bulldozing precision. Out Cold's abysmally bad attitude propels them through this album of frantically desperate, warp-speed punk, just the kind of hardcore punk legions of Out Cold enthusiasts have come to expect.

Distributed by Ebullition, Revolver USA, Revelation, Very, Stickfigure, Scratch (Canada), Green Hell, X-Mist (Ger), Sonic Rendezvous (NL), and more.

the disobedients

interview by eric wreckless of creep 13 punx

First Of all who's in the band and what do you play?

KILLJOY: By some fucked up accident three out of four of us were namedJeremiah. So we had to take different names to keep it all straight... Jurmhole is our singer, Longbear is the bass player, and I'm the guitarplayer. Jere was our drummer up until October 29, 2006 - he moved outto Kansas.

How long have you guys been playing?

KILLJOY: Together, since about July 2005. We started playing shows in February 2006. Some of us were in a band or two before this but we never really tried anything on this scale.

Who are some of your influences?

JURMHOLE: Two old people fucking! In the ass!
KILLJOY: I never know quite how to answer that. We all have our listening preferences and shit, but what we do really comes more out of watching local bands play most of our lives. The shit we liked, the shit we didn't like, you know... We wanted a band that wasn't stupid just for the sake of being stupid, but not too preachy either. We didn't wanna have a lot of borrowing from metal, we didn't want to write shit about breakups. And we didn't want to have a lot of different timings and stops and starts and shakeups in the songs. Some of the press sources said we played "80s style hardcore" and were naming bands like The Exploited and Sick of It All - I don't totally agree but I'll take that over a lot of other things they could say!!

Hows the scene in Knoxville?

KILLJOY: I haven't lived here very long, but I understand that in years past Knoxville actually had a pretty strong punk scene - I guess the biggest bands out of here were Koro and The Malignmen. It pretty much burned out in the 90s when it was all tied to one venue and that place closed - a lot of people moved out. Nowadays Knoxville is in a weird situation. On one hand you have this minor city with a big college (the University of Tennessee), and not only do you have the students but also the former students and their teenaged kids living here. Which means there's a LOT of potential talent running around, and a potential audience for just about anything you could come up with. On the other hand, there aren't many people here willing to actually step out and do something with that - there's not a lot of venues for bands to play at, and a lot of the bookers don't seem too interested in their jobs. If you're a punk band you've got another strike against you because three-quarters of the venues that exist don't want to book you - some are concerned about violence and damage, some are just not into that, and a few are just hostile because they're too up in the pretentious art-rock thing or what the fuck ever. It doesn't always make sense - you would think they would jump on anything that meant more money at the door and at the bar, but that's not how it seems to

But lately there are a lot of good bands forming or coming back and things are starting to pick up again. I guess it's not unlike small-to-medium town America everywhere - you can have a scene, but you have to work a little harder for it.

JURM: Used to be, I would have said "What scene?" Now since we started playing... well, I'm not gonna say 'woo, we brought punk back', but, hell, we've gotten a lot of people together and it's really gotten fun. It's good to see.

Where do you guys usually play at?

KILLJOY: Well, we're not one of those bands that restricts ourselves to doing all-ages shows only. With Knoxville being the way it is, we figured we should probably take any avenue we could when it came to playing shows and spread ourselves around as much as possible - especially since there's no real "punk rock" venue around here, just venues that have punk shows sometimes. We just made it a point to play all-ages whenever we could, because the shit a kid goes through in the South - all its overly moralistic posturing and its stupid liquor and entertainment laws is fucking retarded. I never stop being amazed at all the legal roadblocks someone putting on an all-ages show has to think about around here. But anyway, we didn't think we could expect the local press or the venues or the bookers to support us - we'd have to do it by being obstinate and playing all the time and making them notice us. Our best shows have been at Old City Java in Knoxville - a little coffeehouse downtown that does all-ages shit on the weekends. But we've also played bars and a parking lot and a rec center and some other shit. Early on we figured we'd make use of what we did have here in town before we started working on the shit we didn't.

Who are some of your favorite bands to play with?

KILLJOY: Locally, The Dirty Works were probably the very first people to get behind us and help us out. We started out with lots of ideas but we weren't sure how to make this thing work. They were the first guys to get us in contact with different bookers, give us advice on who we needed to talk to, that sort of thing. Outside of Knoxville, The Fallen are probably my favorite.

JURMHOLE: The Hell was my fucking favorite, those guys are fucking awesome. One of my favorite bands to see live. The Loaded Nuns are fucking badass. Fucking Retching Red that show that show was the shit, with U.S. Policestate. A bunch of fucking punks hanging out, kicking ass, having sex afterwards... okay, not the sex. Haggard Youth's a good one. The Pigs and The Fallen.

KILLJOY: Hey, before I forget, the Dirty Works are the subject of a worldwide-distribution documentary. The project's called "Rebel Scum" and we're on it. I'm not sure when it's getting released though - early next year, I'm told. Keep an eye out for it! It's kind of funny, too, cuz they filmed us when we were just getting started and we were all nervous and shit - I may cringe when I see the fucking footage!

Have you guys done any touring?

KILLJOY: Ha, yeah, we did a little bit. It was pretty funny. Jurmhole had to stop to shit or piss so many times on the road, I started keeping a tally. He was sitting in the back of the Jeep we use with this HUGE-ASS jug of water, then he'd say "Goddammit why do I have to piss so much!!!!" One time outside of Louisville (Kentucky) we made him wait till we got to the venue and he was screaming his head off. Oh yeah, then he got out of the car and said "Where the fuck am I supposed to piss, on the sidewalk??" It hadn't occurred to him that the bar would have a toilet!

What have you guys released? And where can the masses get their hands on it?

KILLJOY: Two CDs so far - Getta Whiffa Dis and Let's Go Ride Bikes. The first CD (Getta Whiffa Dis) is free - always has been, we just mail it out for free, drop us a line on http://www.disobedients.com and we'll send it out. We're not really into the idea of making people pay money up front for a band they never heard of. The second CD (Bikes) I'm setting up on Interpunk.com right now. And we're always looking for comps, internet radio, reviewers, and zines to get on too, so we can get the word out. We like to do videos too - if you search "Disobedients" - or "Disobedients Knoxville" - on Youtube.com, you'll find some live video footage and a video for "Snot Meets Face" that we shot, just teaching ourselves how to do this kind of thing.

So it looks like you guys put out all your own releases. Hows that working out?

JURMHOLE: It's all DIY... blood and sweat, man. We do everything ourselves as high quality as we can. Makes my fuckin prostate tingle, ha. Weird though cause if we hadn't done it this way we wouldn't have done so well. This way we always had something to give people from the start, instead of waitin' around hoping somebody'd fuckin' throw money at us or some shit. I love it though, means that the band can decide exactly how we wanna do things. We made a whole bunch of stickers and pins and did our own shirts for a "thank you" show we did at the all ages venue in town once... cause we don't take shit for granted, we wanted to say thank-you to everybody who'd come to our shows.

Have you ever thought about looking for a label? Or have you considered releasing stuff with other bands you guys like and play with?

KILLJOY: We did do some label hunting... We figured as cheap as we keepour operating costs, we'd be a pretty attractive proposition, but not much came out of it. It was really funny, because I think I contacted something like thirty labels, and only one wrote back to me - they were really more into metal-punk and said "No thank you". I wrote them back immediately thanking them for having the spine to say "no thank you", because I respect that a lot more than I do people that just don't reply at all. Splits are tricky - when we first started working together, we really wanted to go that route first, but it didn't work out that way. We didn't know any active bands who were interested and we didn't see a good way to push a split in this market. Nowadays that's becoming a more likely option.

I hear you guys are going back into the studio soon. What can we expect? New album?

KILLJOY: Yeah, we're working on a real full-length. We're re-recording some of the shit we did on the first two CDs because those recordings are over a year old now and we were playing them slower than we do these days. We also have a lot of other tracks that we'd been playing live from the beginning but hadn't recorded, and some stuff that got written along the way. Another thing we really want to do is a live record. We've already hooked up the equipment and the guy to run it and the place to do it at, we're just putting the money together to pull it off and do it right. We've already recorded live tracks on our own, but we don't like giving people shitty quality stuff if we're capable of doing something better. We'd rather do it the right way and make it worth people's trouble. We're also talking seriously about doing a DVD of our own -some live show clips, some craziness on tape, some other bands in the area. We've shot some footage, but we have to buy some equipment to start editing it together.

You guys mentioned that your not playing a lot of shows in the near future to go into the studio. Are you playing any shows in the near future and when do you plan on getting back into the swing of things?

JURMHOLE: Shit, as soon as we get a new drummer we'll be getting back into the swing of things! But I don't think we're really out of it either, we ain't takin no fuckin' vacation.

KILLJOY: We jumped on the chance to make our shows better - getting better shirts, more stickers, tinkering with the equipment, you know. The way we look at it, if people have to pay fucking money at the door to get in, we better give em what they paid for and whatever else we can do. In the meantime we're also trying to make sure that all the people who've been coming to our shows still have something to go see - we're working with the venues we played at as much as we can trying to get bands we like on the calendars - locals, out of town bands, touring bands... You know, some motherfucker asked me the other day "Why are you bothering?" Blew my fucking mind.

So I have to ask you guys, I ask everyone. What's your favorite beer and how often do you drink it?

JURMHOLE: Shit! God, that's tough, that's like asking my favorite X-man or something. Ummm... P-B-fuckin'-R! Every fuckin day.

Hey when are you guys commin out to Southern California?

KILLJOY: We just made a sweet deal on a real vehicle to travel in, so it might be sooner than you think. When we got to play with Retching Red on their last tour and Cyco Loco (bass) was real demanding that we come out and play the Bay too. I don't like disappointing people.

Well I guess this about wraps it up. I'm runnin out of questions. any last words or anything you wanna say?

JURMHOLE: Poop! Uh... My back hurts!

KILLJOY: I think a lotta good bands get discouraged too easily. You have to put work into it. It's like looking for a job - you won't get hired if you aren't filling out applications. You get back what you put into it. Shit, not everyone has

to own a venue or have a band. If you're just burning homemade comps of your local bands and spreading them around, you're doing something. If you're talking to different bands and helping them book shows in town, you're doing something. If you're passing around flyers, you're doing something. If you're going to shows and bringing people with you, that's half the job right there.

http://www.myspace.com/thedisobedients

photo by Monster

interview with Rob December 2006
English text version by ilia of INSOMNIA

Let's start. As I understand after the last The Judas Factor record you weren't active in the punk-hc scene... Why you decided to leave it and what did you do in those years? Were you in touch with some of oldfriends or for that time you've totally break any connections to hardcore?

Well I wouldn't say I left it as much as other aspects of my life took priority over music. It was simply a matter of waiting for the right time, place and music. Part of the reason The Judas Factor stopped was that I was a new father, with a son under 2 years of age, and the travel and touring was very difficult for me because it was hard for me to be away from my son. I also needed to figure out a more long term plan to support my family. So I invested years in developing a career, spending time with my son, having another son and getting my personal life in better order. During that period I continued to write and musically I was still interested in the same things so as my personal life became more situated I started to become more inspired to get back into a more active roll in terms of writing, recording and playing.

As far as contact with old friends I did stay in contact and would go see friend's bands play when they were in the area I was in. I also conspired to work on certain music projects with others, which is still the case, and like I said I knew I would do music again when the time was right.

Maybe you can share some details of these projects (if it's not a big secret)?

I am working on a project with members of The Judas Factor and Most Precious Blood. We are al rather busy so there is no timetable.

What was the reason to comeback and doing 108 again? And how it was to be on stage singing these songs again?

Initially it was for one show and for a great cause. I was always repulsed by the idea of reunions as I sensed that many times it was like playing ones own funeral. At the same time music, relationships and life are living, breathing and dynamic by nature so reforming a band or playing a reunion doesn't have to be a negative thing.

Personally I had gone through a lot of things, very emotionally destructive periods, which had influenced many of the things I had done in my life and hadn't done in my life. As I started to deal with those things I realized how I took certain things, people and moments for granted. So having the opportunity to play with Vic and Triv again for a great purpose seemed like a good thing for me. As we prepared to play we really enjoyed each other, our friendship and the songs... it was very therapeutic. Days before we were to play Hellfest the festival was canceled. We ended up doing two last minute shows in Philadelphia on the day we were to play Hellfest. The shows were great but most importantly we all walked away feeling like we wanted to continue to play together and just see what happened.

We got together early this spring for 7 shows and found ourselves very eager to continue to spend time together, write songs and play our old songs so we threw convention to the wind and here we are.

It is great to play the songs again. Personally it is therapeutic in many respects but the songs are relevant to us today and in many cases mean more to us today than they did when we write them. We are currently writing a new album and feel very excited about how things are coming along.

Did hardcore change (in positive or negative way) in those years? What do you think about current hardcore-scene? Is it different from what it was in 80's or 90's?

For the most part the scene is cyclical so it isn't all that different than phases I experienced in the past. The only exception is how "mainstream" the music style is. Lyrically there seems to be a lacking in terms of social and political variance which is a bit disappointing but there are some great bands that do make that a part of their offering and that is very cool. Like I said it is cyclical so I think it is only a matter of time before you see more social and political aspects take precedent in the scene. So although the musical style is much bigger and more accepted the ethoses are a bit diluted.

What are your favorite current bands?

Look Back and Laugh, The International Noise Conspiracy and Sweet Cobra.

You've played a bunch of shows last year. Have you met at them people from "back in the day" with whom you weren't in touch for those years? If yes, what does it mean to you?

Yes I have certainly seen a lot of old friends. It is interesting to see them "all grown up" and specifically how their punk background plays into who and what they are today.

I think that now most of the kids at shows are almost twice younger than you... Does it bring some strange feelings or not?

In many respects it is but at the same time I can appreciate what they are experiencing. I simply try to encourage kids to be involved and allow the different aspects of punk music to take root in their life whether it be political/social activism or how they approach their personal life.

You've said something about lack of social and political lyrics today... so i want to ask, what are your political views? Do you believe in democracy? Or maybe anarchy?

I am certainly no democrat. In terms of political/social structure I don't see the issues being based in democracy, socialism or communism. Each theory lends itself to many advatages and positives. The problem is that people are involved and human nature allows even the best theories to fall apart. All in all I am far to the left.

Lots of bands are reuniting. Are there any old bands you want to play with again?

Lifetime was the one band. They are old friends and it is great to see them again, to hear those songs and see how much kids appreciate what they are doing.

How often do 108 practice now? And how do you combine the band and everyday life: job, family?

Well we all live in different parts of the country. We trade music via the internet and get together for a few days before shows to rehearse and write. Later in the week we will spend a few days together working new songs as well as playing a free in store show at a record store and a set at the Sink with California festival.

As far as our family lives... between the 4 of us we have 6 kids, we all have careers and all live in different parts of the country so we have to be creative in how we do things.

By the way, what is your job?

I am a District Operations Manager for the world's largest Retail Print and Shipping provider. Essentially I oversee 19 retail locations and a large Commercial Production Center in the San Francisco Bay Area.

You've recorded a couple of new songs. Do you personally like them? And when will 108 record a new LP? How many songs you plan to write for a new album? Will Equal Vision put it out or other label?

I am happy with the two new songs that we posted but they are really just ideas at this point. The real songs will manifest when we are all together writing and recording as a band. They are the first bleeps since we have come back together so they aren't as cohesive as I believe they could be but that will come with time. Most bands probably wouldn't throw up their first two songs but we don't want to over think things. They give a glimpse as tow hat is to come.

As far as a new album we will get together this week to write and demo another 4-5 songs. We then go to Europe for 10 days in October which will give us more time to write. We should have recording timelines set by then and hope to have a new

record out by Spring. We will then do a proper tour of Europe, Asia, South America and the US. As far as a label goes we haven't gotten that far into the process.

Maybe a strange question, but do you go to punk-hc shows besides the ones 108 play?

At times I do. As with 108 it really depends on how busy I am with work and my kids. There are a bunch of bands that I really like whom I will go out of my way to see when they are in my area but obviously it isn't as easy between spending time with my children, travel and work.

Some personal questions. How did you get into Krishna? I think that it is a really peaceful philosophy so how it mixes for you with such aggressive music as punk-hc?

Well I got involved with Gaudiya Vaisnavism when I was 15 years old. Just reading books and visiting temples. I got a bit more involved when I was 17 and moved into a temple but found that I didn't fit into the whole social/religious scheme of things. Aspects of the theology were/are extremely attractive to me but I am not a religious person by nature but I have developed spiritual aspirations based in the context of Gaudiya theology albeit very different than what is presented by ISKCON.

As far as how those aspirations fit into punk music how can it not? Punk music is an expression of the self, regardless of social context or rules, so as a punk kid it was/is natural to express my spiritual aspirations and ideas in music.

Were/are you a part of ISKCON or you have your own thing in life?

I was involved with ISKCON in different capacities from 1988-1997.

What role meditation plays in you life?

Well it has a central place in my daily life. I spend a few hours each day doing mantra and mental meditation. Personally it ebb's and flows within my life and how I am feeling. It is a very personal and private aspect of my life and it is driven by inspiration and my aspirations verse a hard and fast discipline.

Have this philosophy change you as a person, maybe on some emotional level or in some other way?

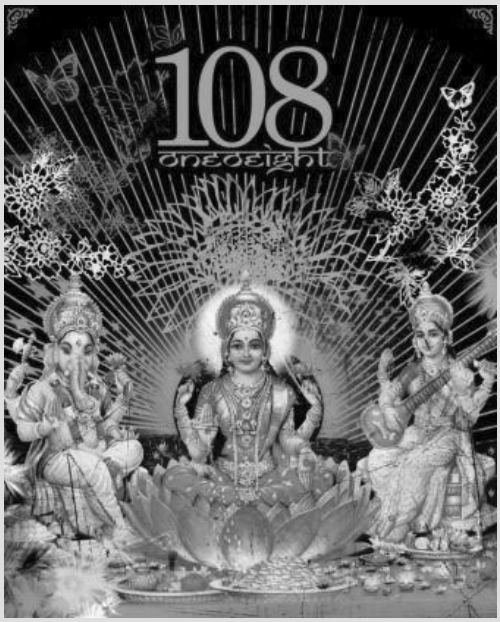
Definitely. It gives me perspective and an existential outlet to experience myself and my aspirations in the context of something outside of my own realm of experience.

You have two sons, how the birth of kids influenced on you? What it is to be a father? Do you raise them in Krishna tradition or you'll wait till they grow and let them choose whatever life philosophy they want?

I do have two sons, Ras (8) and Caitanya (4). Their births and our relationships have played a significant part in my life. I can't imagine life without them. As far as who they grow to be that is really up to them. The best way to influence children is to be happy and content about oneself thus giving them a positive perception to that which is important to you. My children are certainly vegetarian and I hope that never changes and they also have interest in GaudiyaVaisnavism. They have made trips to India, have relationships with devotees and it is central to their life in many respects but as they grow they will and should make their own choices.

108 have some songs about death. What do you think about death? I think you don't believe in death as a total end of a life... So what is death for you?

Death is an end to what we perceive ourselves to be today. We grow into an identity based on externals and at the time of death we are defined by who we were and how we treated others. We have our person and our aspirations and death should inspire us to understand who we are and what we want to be and to move towards the latter.



Christ and Krishna doesn't it sound and spelled kind of similar? Have you ever thought that both of these philosophies could be just different parts of some ultimate religion/philosophy (and both sure have similarities in teachings, I think)?

I guess one could say all religious theology leads to the same place but I certainly don't think so. I want and feel for nothing of what Christianity or Judaism has to offer.

There is a lot of hate and suffering in the world. How can we build a better society and can we? Simply put realize just how much pain and suffering there is and do the little things to remove oneself and those around you from participating in that cycle.

There always were a lot of people in punk-hc who are completely against religion or this kind of philosophy and I've heard many times something like: "this shit has no place in hardcore" and so on. What do you think, why are so many kids so aggressive and negative about it? Did you get any shit from such people when you were in 108? What was the reaction on your message and on the band speaking out about Krishna in early-mid 90's?

I don't care for religion either. Religion and spirituality are two very different things. Spirituality is between an individual and their aspirations and religion is between an individual and a defined organization and thought process. I have never aligned myself with religion in terms of my personal aspirations. People that "gave us shit" really had little idea about who and what I am. Those that did never equated what I did or practiced as religion.

As far as something not "belonging" in punk it is a laughable topic. Punk is about embracing the self and all its strengths, weaknesses and such not being what another wants/expects from you.

What was your thoughts on hardline and what do you think about it now? Were bands like Raid or Vegan Reich taken seriously when they started in late 80's? And were hardline kids a problem in 90's?

I never knew anyone who took them seriously. Obviously animal rights/vegetarianism is important to me but I never paid attention to such quasi movements. I never saw the kids as problems because I never saw them do anything except put out funny fliers and such. From an ideological standpoint I don't care for anyone who believes they have the right to tell anyone what they can and cannot do with their body.

And what do you think about extremism in general (in politics, animal rights or anarchist movements, religion). Is violence a way to make a change?

Violence can certainly make change but 99.99% of the time it isn't going to result in long term positive change. Those that are the most extreme are many times those with the most doubt regard-ing their own beliefs.

When was the last you've listened to Release record? Ressurection? By the way, is there any chance for Ressurection reunion?

Release... probably 16 years. Ressurection... probably when we recorded them. No chance of a Ressurection reunion.

And since I'm not familiar with history of these bands, can you tell me something about them, like when they started and so on...

Release1988-1990 when I was 15-17. Ressurection 1991-1994, 108 1993-1996 and at present, The Judas Factor 1998-1999.

And some completely stupid questions in the end, haha. What role played straight edge in your life and what role it plays now? How did you get into it? Have you ever x'd up?

Well it was and is certainly an important part of who I am, where I have been and where I aspire to go. I got into straight edge in 1986 and wore X's originally. I probably wore them a few times in Ressurection since the straight edge scene was rather dead when we started but stopped once it got bigger. I wore them for reaction after that. I believe I even wore them once at a 108 show.

What is prior for you: music or message?

They go hand in hand. I am not a musician.

Is DIY in hc-punk important thing for you?

Well I think authenticity is important. DIY is certainly a positive but I think you can certainly do great things in the framework outside of DIY.

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CONSUME

Why did you guys split up in 2001?

Chris: Honestly, it just started getting really hard to find well organized shows and appreciative audiences. Also, scheduling practices, planning tours, booking shows and recording time, band members moving and/or working 60 hours a week, etc., took their toll on us after seven years.

Why did you get back together and why now?

It has to be more than just catching the reunion fever that hit so many bands over the past couple years. What are you hoping to accomplish now with the band?

The pieces of the puzzle just kinda' fit together, at least for the time being. I think at this point all of us are doing this for fun, because it hasn't always been fun over the years. Being on tour and driving 15 hours in a van to unflyered, unpromoted shows sucks. There's no other way to put it. So, this time we're not doing it unless we can enjoy it while we're doing it. Now, that's not to say that there isn't an agenda, because a lot has changed in the world since our last album! I've always tried to give people intelligent, thought provoking lyrics layered over music that might just inspire you to get really, really, pissed off. That part of 97a will never change.

What pisses you off now as compared to when you wrote your last record? What things in and outside of the hardcore scene are making your blood boil now that you're a little older?

I think it's easy to see that 97a has gotten more political with each release. So, it's still the same things that piss me off; political corruption, environmental concerns, unjustified war, abuse of power, stripping of our rights, etc. The current events that have unfolded since our last record have given me more lyrical ideas than I could

What was "controversial" about the It's In Our Power 7-inch?

After that single came out, especially with the cover graphics, we suddenly had all these people questioning me for what the band represents. People saying this or that about us without even really knowing us. I remember thinking how ridiculous it was that kids who supposedly want to "make a change" thought a one minute song about voting was so terrible. If someone out there thinks that voting (for whoever or whatever) is somehow right wing or blindly patriotic, they're pretty misinformed. It's sad, but a lot of hardcore kids are just as closed-minded as everyone else out there. They just abide by different set of rules.

It seems like some people just can't reconcile punk and patriotism.

Yeah, I'd agree with you there. The song was basically trying to make people think, trying to get people to realize that voting is better than not voting, and trying to make the country I live in a little better place. That's all it was about. I mean, what's so bad about that? Is that patriotic? Sure, I guess so. But blindly so? No, not if you comprehend the lyrics. It didn't tell you to go out and vote for this person or that, it didn't tell you that America is the best, it didn't tell you voting would make a perfect world. It just said look beyond the slick handshake of a politician, do some homework, vote for someone who might make things little bit better. Stop talking and start doing. If anyone has a problem with that, I have a problem with them. Geez, look at the mess we're in now. Sure, the electoral college needs to go, and yeah, our voting system needs improvement, but the conservative right and religious zealots still find time to go out and vote. And it's up to the rest of us to do something about it! The people who don't vote aren't making any sort of political statement. They are only giving away their voting power to the moral majority.

And hardcore kids really can be close-minded.

We both know the hardcore scene is not the open-minded, well-educated forum it often thinks it is. Anyone who has been involved for more than a few years can easily see it. Sure, some of us involved are pretty open-minded and welcoming to more than just our own subscription of beliefs, but some are here just to fit in somewhere. Something to do. Somewhere to meet a cute boy or girl. Jocks in a different uniform. Somewhere to act tough or be different from the kids at school. A trend. Somewhere to pretend they're King Shit for a couple of years, forcing their opinions on the minions who look up to them. Once the party's over, they find something new to do, usually never learning anything in the process.

Are you working on any new songs right now? What are your plans for playing shows?
We have one entitled "Asleep at the Wheel" that's pretty much finished, as well as another one that I still need to write some more lyrics for. Todd and I are always coming up with new stuff So, I'm hoping that we'll eventually be able to get something out. As for shows, I'd love to get out there and play, and hopefully, we can make that happen in 2007.

http://www.myspace.com/97a

http://members.aol.com/teamworkrecords

Blueprint

Society plays its stupid games
we try to fit into its frame
a structured life, until we die
we all fall in but we don't know why?

What about you? What about me?
we do the same things, but we think we're free!

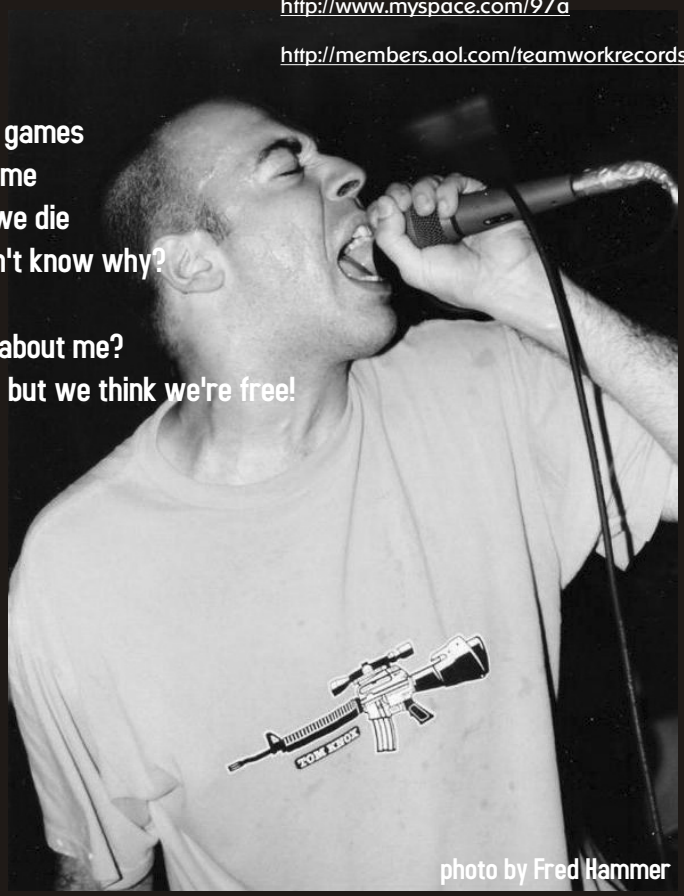


photo by Fred Hammer

Introduce yourself. When did you get into punk-hardcore and what were the things that attracted you for the first time?

My name is Beau and I play guitar in Insect Warfare. I got into punk and hardcore through hanging out with friends of mine. I grew up on metal and a couple of my friends got heavily into the DIY punk and hardcore scenes. I started listening to a lot of the bands and really liked the ethics of DIY. This was the late 90s and powerviolence was very popular. I liked that bands could put out their own records and book their own tours opposed to the metal scene where that was not really encouraged. I ended up liking a lot of faster hardcore like Heresy, Siege, Ripcord, and ENT as well getting into the more punk sounds of bands like Poison Idea, Zero Boys, Verbal Abuse, etc. Of course, I always loved DRI, but who doesn't haha. I also became very interested in international hardcore, especially the Japanese scene. I have always been a big fan of grindcore. I listen to everything from the classics like Repulsion, Fear Of God, Terrorizer to modern bands like Excruciating Terror, Warsore, and Discordance Axis. I am a huge music nerd. It is all I care about.

Tell something about how IW started?.. What were your previous bands? Were there any line-up changes?

Insect Warfare started before I was in the band. It has always been Rahi the singer and Frank the drummer. I came into the band right before the first demo and began doing a lot of the band stuff like writing songs, writing letters, etc. The band has been the 3 of us since 2004. I was in all types of death metal and other bands previous to IW. Frank, our drummer, also plays drums in PLF. Rahi was in a joke band called Crime Pays When Pigs Die previous to IW.

What about the name of the band and from where it comes?

Rahi came up with the name Insect Warfare. It was originally going to be the name of his solo noise project but I think he felt it suited our music better. I think the name fits the band very well. When I think of the words Insect Warfare, I think of chaotic, annihilating music and I think we kind of express that in our music.

Who writes the lyrics and what it deals with? Is message important for the band?

Both Rahi and I write the lyrics for the songs. The message is important but so is a sense of humor. Insect Warfare is not a political band but we do talk about how fucked up people and the world around us are. Some of the lyrics are also funny and are supposed to be taken as a joke. I'll let the listeners be the judge of that though.

How important is DIY-ethic for you?

DIY is very important to me. Whether I play punk music or not, DIY methods will always be very important to me. I think it is bullshit when bands just sit around and wait for some major label to come help them out. Fuck that, record a demo, start writing letters, and start booking your own tours. No one can help you but yourself. Insect Warfare will never affiliate with major labels because they are bullshit, con artists. The DIY underground is too important to us.

our music is very aggressive. But is the fun aspect of doing the band and playing shows important for you?

Playing in IW is the funnest thing I have ever done in my life. I love writing letters, doing trades overseas, going on tour, designing record covers, etc. Every day all I think about is IW and our music. Playing shows is very important to us but we only play once every 2 months because I like to keep our music fresh and I never want to burn people out on seeing us. I like our shows to be crazy and chaotic and I feel that if we play too often it could ruin that. It will become predictable.

Some bands like to make theatrical performances on shows and wearing crazy clothes and so on. What's about IW? Have ever did any of those things?

One of the coolest things in the hardcore scene of the 80s in my opinion is that everyone dressed normal. I have always worn t-shirts and jeans. I don't care about dressing up, wearing a Mohawk, a leather jacket, a fashionable sweater shirt, or any other crap like that. I like the music and presentation of my bands to be pure. I am no different from anyone that comes to our shows, so why should I wear some stupid costume to separate us. The music is the most important thing, not the physical image.

Truly to say, I'm not familiar enough with US grind-scene. Is it big? Is it connected more with punk-hc scene or more with metal? What bands I need to check out?

The current US grind scene is pretty descent though I think other countries have bigger and better scenes. There are some fantastic US grind bands like Catheter, Noisear, Phobia, Hatred Surge, Kill The Client, Brutal Death, etc. These are all bands that we are friends with and they all follow a pretty much DIY standard. I think the US grind scene is more tied in with crust punk ethics more so than metal. However, it is safe to say that all of us are fans of metal; we just choose to follow a more punk lifestyle.

Your opinion on gore-grind?

I am not so into gore grind though there are occasional bands that do the genre justice. I cannot stand any new metal-based grind and unfortunately a lot of these bands have stupid fucking mosh break downs, which I cannot stand. It makes me want to vomit. Such bullshit.

And porn grind?

Fuck that shit. Sorry, not my thing. I don't like porno tied into my music.

Okay! So what's your opinion about such thing as "punk porno" and websites like burning angel or suicide girls and others. I personally think that this has nothing to do with punk and they just use the word "punk" cause it's pretty popular and are just making money off it... What are your thoughts on this?

Punk has become a commercialized word over the years. well, i guess if you look back at the Sex Pistols or bands like that who were created
around fashion, then i guess it has been commercial for quite some time. I mean, hot topic sales minor threat shirts. how is hot topic
punk? its not. hot topic is corporate guys in a office somewhere deciding that minor threat is popular enough that they can squeeze money out of a kid in a mall somewhere. i think it is very lame. Referring to the porno website stuff: i dunno, I don't look at any of that crap but from what I gather it seems really false. pretty boring
and predictable stuff if you ask me.

What are you thoughts about technical and mathematic grind? Doesn't the raw and wild spirit lost when the bands try to get clean tech
sound?

That is a interesting question because I am a big fan of technical guitar playing but I do not feel it has much place in traditional grindcore. I like my grindcore straightforward and scathing.

I do not like it too clean or polished. The perfect grind band is Fear Of God. They are intense and very noise driven. Grindcore should be dirty and noisy, not clean and produced. I have no interest in corporate

grindcore.

What do you think about current state of hardcore-punk-grind scene? And what do you think about people who always talk, how great 80's (or 90's) were and how the modern days suck?

Well, I absolutely love old school grind /punk /metal. However, I also feel that you must live in the now and focus on current situations. Face it, it is not 1986 and to go on living like it is not reality. Things are different. When Napalm Death wrote From Enslavement they weren't pretending it was 1968, so why I should I pretend it is 1987. I am highly influenced by music from back then but I want to write a record for the current decade. Its like people who like rockabilly and pretend that it is 1961. At that point you are just lying yourself and you are an actor. You are acting a part in a fictional reality. The same can be said for kids who wear flip up hats and high tops. Sorry, this is not 1988 and you are not at and Attitude Adjustment concert.

What are you favorite current bands?

Well, as far as current bands, I am really into the Japanese grind scene. I really like a lot of bands over there like RED, Bolt Stein, Damage Digital, Fortitude, DIE, etc. I just got the new RED CD today actually and it is one of the best grind records I have heard in quite sometime. Uncompromising harsh grindcore with mem-bers of one of my favorite bands: WORLD. In my opinion, Japan is leading the world in grindcore. I look to them for inspiration. As far as bands I am currently listening to, I would have to say ENTOMBED, GRAVE, MASTER, SIEGE, REPULSION, WARSORE, AUTOPSY, and EXTREME NOISE TERROR are constantly on my turntable.

Do fights happen at shows? Is violence a problem at gigs?

Actually, there is not that much violence at our shows. Mostly circle pits, head banging, and stage diving. I think most of the violence
happens at the bigger, jock, USA tough guy hardcore shows.

Maybe a strange question, but anyway... I don't live in US so I can't say for sure, but it looks like there is a big difference between bigger bands like Hatebreedor all this popular metal(core) bands and the more underground hc-punk scene. Are this scenes really separated?

Yes, those two scenes are very separate. Actually, I am pretty sure that fans of both those genres don't care about each other. We do not go to each other's show and there is very little interaction between the two. Well, at least in Texas.

Your opinion about all this reunion hype? Are there any old bands you want to play a show with?

Well, there are certain bands that you can tell that are just reforming to make money and that sucks. There are certain bands that I would like to see reunite like BRUTAL TRUTH, WORLD, SIEGE, NO COMMENT, and FEAR OF GOD but I don't think that will ever happen. I would love to see NO COMMENT play some shows. They were one of the best west coast powerviolence bands in my opinion. They took the formula that DRI created and put it on crack. So fast yet so precisely executed. They are the gods of powerviolence.

Are you satisfied with 625? What are other labels you like?

Yes, I am very satisfied with 625. Max Ward has become a good friend of mine over the years and I really enjoy releasing records with him. He is one of the most fair and honest people I have ever met. He also believes in keeping his prices low and working through DIY methods,
.
which I also appreciate. I respect other labels like Deep Six and Six Weeks as well. Sound Pollution is one of the greatest records labels of all time. I really enjoy a lot of the stuff he releases. My friend Clay also runs a label called Rescued From Life out of Texas and he has released some absolutely fantastic grind, punk, and hardcore records.

What's your opinion on Soulseek and other stuff for downloading music? Is it a problem in US that kids stop buying music and only download it? (I ask because in Russia it is and it's really hard for labels)

Rahi our singer is all about Soulseek and other downloading formats. I personally do not own a computer so I cannot use such programs though I think it is cool because I feel everyone no matter how much money they have should have access to new music. I am vinyl purist and a total collector. I spend all my money on records so I do feel it is important or people to continue to buy vinyl. When vinyl dies I might have to kill myself. I believe both mediums can be used effect-ively though I believe no one should just rely on one or the other. Keep buy-ing records and keep spread-ing MP3s. Get the word out!

Have you ever toured outside US? If yes, have you found some differences between scene in US and scenes in other places?

Well, we have never toured outside the USA. We hope to go over seas sometime in the next year. We would like to go to Europe because our friends at RSR in Germany have released a few of our records. I would also like to go to Europe to meet all the guys I trade with in person. Through correspondence I have noticed there is one big difference between the USA and other countries. That difference is that people in Europe, etc are 100% about the music. That is fantastic. It seems like everyone in Europe is about supporting true DIY music and I think that is a great thing. People in the USA really don't give a fuck. Sure, there are a few thousand who care but compared to other parts of the world, that is very weak. I am very thankful for all of our supporters in other countries. They are the reason I like doing this band!

Is anyone in the band straight edge? Vegetarian or vegan?

I am both straight edge and vegetarian but I am not militant about it. Rahi and Frank both smoke weed, drink, and eat meat. I do not care what they or anyone else does. All I care is that I follow my own beliefs and ethics. I do not preach to anyone. I just keep to myself and enjoy being in good health hahah.

What do you do in life besides the band: job, study? Is it hard to combine it with the band?

Well, I basically work two jobs and play in Insect Warfare. I was going to college to be a teacher but dropped out because of our hectic and constant tour schedule. I love music and it is all I want to do with my life. Going on tour is the greatest thing in the world and unfortunately, most jobs are not to cool with taking off for a month. Both of my jobs are very flexible around my tour schedule and that's why I work for them.

Plans for the future?

Right now we are working on material for our full length LP that should be out June of 2007 on 625 Thrashcore and RSR out of Germany. We have a few splits planned with bands like Carcass Grinder and Bolt Stein from Japan as well as Catheter in the US. We plan on doing some touring and most likely hitting Europe and Japan. Maybe we can come to Russia. I hope we can.

Do you know anything about Russian scene? maybe you are in touch with some kids or bands? And what do you know basically about Russia?

Actually, I don't really have any contacts in Russia. i am very unfamiliar with the scene but would love to learn more. if anyone from Russia is reading this please write me a letter or trade demos with me. i would love to learn more about your scene. i do have a LP from a band called MASTER from Russia that is pretty awe-some thrash metal with slight power metal leanings. i am not too familiar with this band though. George Harrison is from Russia correct?

Yes. And some words to close the interview...

Thanks again for the interview! We always appreciate talking to people all over the world about grind and punk rock. I love trading demos, records, shirts, and flyers so drop us a line and say whets up! DEATH TO FALSE GRIND!

http://www.myspace.com/insectwarfare

insectwarfare@gmail.com

english text

interview by Ilia

Forced Forward

Introduce yourself. When did you first get into punk-hc and what were the things that attracted you for the first time? What were the first bands you get into?

My name is Rich, I sing for Forced Forward. I first discovered hardcore/punk through speed/thrash metal in the late 80s and I started attending shows in 1991. The first bands I really fell in love with that weren't straight up metal were Cryptic Slaughter, Bad Brains, Cro Mags, Rollins Band, Killing Time, Murphy's Law, you get it, the bigger hc/punk bands in the late 80s over the following couple of years I discovered the early 80s DC, LA, Detroit and Boston bands that I also love and then the contemporaries such as Turning Point, Endpoint, Youth Of Today, GB, etc.etc. What attracted me to this music honestly was how underground it was in the Midwest as well as the fact that it was a thinking person's sort of music. I would have never had the bravery to become vegetarian or Vegan if it weren't for the fact that I all the sudden realized I wasn't crazy for thinking that maybe killing an animal is hypocritical in a society based on morals.. Only 2 other kids knew about these bands in my high school and we felt we had discovered something really awesome and secret that set us apart even more from the crowd.

Tell something about how Forced Forward started?.. Were there any line-up changes?

Well, myself and our guitarist Cortney were in a band together called Anger Battery. Anger Battery fell apart and we decided we wanted to do something a little different from the melodic hardcore AB was known for. Of course there were a lot of member changes, we have went through 3 drummers now and have one bassist change. We have now added a second guitarist as well. As of today our lineup is this: Rich-vocals, Cortney-guitar, Gus-2nd guitar, Justin-bass & Nick-drums.

In which bands were the members before FF? Does anyone play in other bands now?

Let's see.. Justin was in TAEA as well as an early 80s band called Time To Escape along with Cortney, Nick is currently also in a band called Wreckanize, Cortney was in Time to Escape and Anger Battery, Gus was in Looks like rain, Desperate Measures, Never Enough and Pulling Teeth and I was in lots of bands, here are a couple, Constatine Sankathi, Sever The Cord, Crime Spree and Anger Battery.

What do you do in life besides the band: job, study? Is it hard to combine it with the band?

I currently am unemployed so I spend my time on the band and promoting shows, when I work I am an Office Manager. I highly recommend to anyone taking a couple months off working.. “wake up and live”!!!

Is DIY-ethic an important part of hc-punk for you?

Yes, but only because it seems to be the best way to go. I don't want to deal with the kill or be killed mentality of big business.. I would rather do shows at small venues with reasonable door prices for bands and make sure the bands aren't being exploited. It's not a term I throw around a lot but yes, I do believe in the do it yourself ethic in hardcore.

And what about politics? Is message important or it's just music for you? Maybe some of you take part in some actions - anti-war protests, food not bombs or other?

The music comes first for me but message and content is important to me. I enjoy seeing music where perhaps the person writing the lyrics are thinking people and emotional people. I wouldn't call Forced Forward a political band so to speak but I would call us a politically minded band.

Do you vote on elections? a lot of people are saying it doesn't make sense and punk kids are mostly against it, but sometimes I'm not sure about this and I personally think that it's better to vote "against all" because then no one will use you voice... So what are your thoughts about elections?

I am a reasonable person so I won't straight out condemn voting however I question its validity. It seems as though the bulk of America didn't vote Bush in 2000 but he still has the presidency. Our system is corrupt and it's hard to feel effective or heard in it. With that said, I still will probably vote with the slightly naïve assumption that my vote may make a difference, it certainly doesn't hurt.

What do you think about democracy? Can it be a really working model for good society?

In a smaller setting, democracy works fine. However, in a country as large as the U.S. it's highly questionable.

And your thoughts about anarchism? i think that people are not ready to be really free and right now we don't have the level of responsibility to have a total freedom and not turning it into violence and destruction... What's your opinion on this and the possibility of building a society on anarchist model?

Well, I hate hierarchy so in that sense idealistically I'm an anarchist. My faith in humanity is faulty at best so I oftentimes wonder if it's possible, but a non-hierarchal, collectively run society one day would be my dream.

I think that punk-hc scene tries to build community that is "better" than normal society... Do you think that the scene is successful at it? Sometimes it looks like we talk about how we are different from society but in reality a lot of shit from outside society has place in hardcore-punk...

I feel that we try our best to escape our parent culture but oftentimes make the same stupid mistakes. We swear we will be different and we chant slogans. Unfortunately it takes more than empty slogans and looking different or even having a different set of standards for our lives. With that said, I think that Hardcore-/punk stands as an alternative and as a possible threat but we're nowhere near achieving the sort of enlightenment we need to be a real threat or a real alternative even to our parent culture.

As I see, you are straight edge. How you became sxe and what role it plays in your life? Are the other members of FF sxe? Is it in any way important part of the band?
Yes, the other members of FF are edge. It is not terribly important to the band, it's important to our lives. I am not here to tell people how to live their lives nor is anyone else in Forced Forward. We are here to communicate and share ideas. Straight Edge at this point doesn't seem to be much of an idea and seems to be more of a title people grow tired of within a short period of time. The concept of straight edge is the important thing at least for me personally. The reason I'm straight edge is because alcoholism is a problem in my family and I realized I didn't like the needless complications of being under the effect of any sort of sedative to escape the pain of everyday life. Experiencing the pain of everday life makes me feel like I know what I'm up against. Escapism in such a manner is simply not appealing to me.

photo by Fred Hammer

And what about vegetarianism or veganism?

I am a strong believer in treating all life with as much compassion as possible, Veganism makes sense to me as a person who wants to tread lightly upon this earth and wants to interact in as non-destructive a manner with it's other inhabitants.. I've been vegan for 14 years now and 2 other members of Forced Forward are vegan as well. We as a band support a cruelty free lifestyle.

Well... What do you think about militant animal liberation actions? Do you see extremism as a good tool when the goal is peace and compassion for all life?

I'm glad you ask that question. Although I have never participated in Animal Liberation nor do I know anyone who has. I feel that if done with the right strategy it can and would be very effective. Assuming that the quality of life for the subject isn't worse than the conditions the animal is already in, I fully agree with animal liberation.

Lets talk about your ep... Are you satisfied with recordings?

Yes, I'm very satisfied with the recordings, there are maybe a couple things I'd change but overall I'm extremely happy!

How did you get on Collapse Records? Are you happy with this label?

Bob heard us and showed interest. He and I hit it off talking about old bands like Underdog and Resurrection. I decided it was a good idea because he's a person I'd be friends with if I weren't on his label. I'm very happy with Collapse, Bob is a solid and honest dude who has shown infinite patience with us as people and as a band.

I was pretty surprised to hear that new school sound in 2006... Did you plan to sound like that or it just happened that way?

I don't know what you mean by "new school" sound but I assume you mean music that sounds like it could have come out on New Age in the 90s?? We just do what we want, we love bands of that genre and it shows in our music. So to answer your question, it wasn't a completely conscious decision but we definitely started writing songs with a certain stylistic bent and it felt really good, so we continued.

How was the reaction on your record? Are kids into this style of hardcore in US?

The reaction so far has been good from the people who have heard the record.. There are people who are very into this style of hardcore in the US but It's also a style I see becoming more and more prominent.

Based on your music I think that you have a strong love for 90's core. Name some of the bands that influenced FF music and some of your favorite bands of that era...

Bands that influenced Forced Forward are Inside Out, Leeway, Absolution, 108, Resurrection, Threadbare, No Escape and Strain to name a few. Bands I loved from that era are the bands above as well as Heroin, Antioch Arrow, Anasarca, Chokehold, Unbroken, and the bands above to, once again, name a few.

As I understand, you were in scene for the most part of 90's and I want to ask some questions about it. How has the scene changed since then? What are the good and what are the bad changes in your opinion?

The scene recycles itself constantly. I think there are less politically minded bands as well as less bands that show emotion. I think the instant gratification that has come to hardcore with the internet is a good AND bad thing. When I started going to shows, you corresponded with people through the mail and you mailordered records, I think it made you really appreciate things more. I think that the fact that hardcore as well as everything else in our culture is super-accelerated makes it hard to sustain and I hope that things slow down just a little. One thing I think is better is I think that people are a little less high-strung in terms of politics now than in the 90s for the most part, once again, a good and bad thing.

Was it harder in 90's to make a record or book a tour? I don't think so, no.

Was hardline really a problem in 90's? Did the hardline kids cause troubles at shows? What did you think about hardline back then and had your opinion on it somehow changed after these years?

Hardline was never a threat. I think people viewed it as such because it gave people another dogma to hold onto and potentially carry out with force. The only real strong issue I had with it was it's stance on abortion and homosexuality and even in those cases, it wasn't something that was a threat but an opinion, an opinion that differed from mine. I'm sure many other people feel differently but there were never more than 10 hardline kids in any given city outside of possibly Syracuse, Memphis or Indianapolis so I didn't feel it was a threat at all.

Some people say that in 90's the message was more important for bands and it was like hardcore was on a mission to make a world a better place and that current bands aren't outspoken and have nothing to say and so they suck. What are your thoughts on this topic? Do you agree or disagree with such opinions?

I disagree. Hardcore is no more going to save the world than you or I are going to save the world. It takes more than that. People start on a mission to save the world and become disappointed once they realize that not everyone is where they are at. It is frustrating but most of us give up. I DO wish that hardcore was more outspoken and cerebral again, but that doesn't mean that hc as a movement sucks, it just means certain people and bands suck. Haha.

And what do you think about current state of hardcore scene?

There are some good bands, there are some bad bands, there are some sincere people there are some fake people. So, in essence, the same thing I have thought for the past 12 or 13 years.

What are you favorite current bands?

My fave currents bands!! Hmmm. There are a lot of them. Currently, I really dig End of a Year, Tarpit, Sick Fix, Triple Threat, Cloak/Dagger, Down To Nothing, Mind Eraser,86 Mentality, In First Person, Soulfire, Restless Youth, LOJ and Iron Age to name a few.

How's your local scene? What are the bands to check out? Zines?

Our local scene is hit and miss. Sometimes everything just seems perfect and then other times it's quite disappointing; complete apathy to the music. Local bands to check out are LOJ, 86 Mentality, Police and thieves, Self Abuse, Set to explode, Sick Fix, Magrudergrind, attrition, and A warm Gun as well as a ton of others from the DC/Northern Virginia/Baltimore area. As far as zines there aren't really any except my dear friend Mough's zine "the chain that grinds" which is a zine mostly dedicated to the more extreme end of hardcore such as grind, powerviolence,etc...

How often are shows? How many kids go to shows in DC?

Shows happen pretty regularly, you can expect between 20 and 150 kids to most diy hardcore ventures that are promoted at all.

Maybe a strange question, but anyway... I don't live in US so i can't say for sure, but it looks like there is a big difference between bigger bands like Hatebreed or all this popular metal(core) bands and the more underground scene. Are these scenes really separated?

There is a difference in how they conduct business and, in my perception, their interactions with the crowd. It's much less of a band interacting with the audience and then sleeping on a local kid's floor. In my personal opinion, that takes something away from the experience of hardcore and punk... I don't know if it's completely separated as oftentimes, local bands play the bigger shows but it's definitely different from a day to day hardcore show in a basement or small venue.

Your opinion about all this reunion hype? Are there any old bands you want to play a show with?

My opinion is that if a band wants to get together and play, that is their deal, not mine. I don't really care. I will say that I don't know if it's something I would do in some of these cases, but I don't honestly care that much. Forced Forward played the Beyond reunion and would feel honored to play with 108 as they are bands I love a great deal and seeing them it still makes me feel something. I don't know if this is always the case, though.

Plans for the future? New record?

Our plans are to play shows and hopefully record for a split 7" with Soulfire from Norway this fall as well as start working on an lp to come out Summer 2007. I have no real plans as much as I have hopes and dreams and my hopes and dreams are to play everywhere and meet new people and make connections with people (not business connections but personal connections, mostly)

And again some questions about the past... I know you were in Constatine Sankathi and I must ask something about this band, because maybe it sounds stupid or strange but CS are more popular in Russia than FF and I know a lot of kids who are really into CS... (And personally I like CS a lot too) Can you tell me some kind of history of CS? When the band started? Were you in original line up?

We started in the spring of 1994 and played our first show in June 1994 with Cap'n Jazz. We played our last show in 1996 in Goleta, CA. and yes, I was an original member. We didn't really have much in the way of lineup changes.

Do you like CS records? What are your favorite songs?

Of course I do like CS records!! My fave songs are on the demo as they were the kind of songs I wanted to play meaning fast hc in the vein of Heroin, Assfactor 4, etc..

Do you still like the aesthetics of the CS record covers? And that whole design style of mid 90's emo records?

Yes, I do. I like anything that's a little different usually.

Were you labeled as "emo" or "emocore" back then and what do you think about this terms?

Yes we were. I hate that term, it means nothing.

What were the most memorable shows you played with CS?

Every show was fun but the most memorable was More Than Music fest 1996 in Columbus Ohio. It is probably one of the most intense shows I've ever experienced on every level.

Have you ever thought about CS reunion?

Yes, I'd love to play with my old friends as a benefit for something that we can all back but being that I live in DC, Ian lives in Atlanta and both Joe and Chris live in California, I don't see it happening.

Some words to close the interview...

Be good to one another, go vegan and take a chance and fall in love. On the business end, check out Forced Forward's 12"ep/cd on Collapse records!
www.collapserecords.com
Peace!!!!!!!!

http://www.myspace.com/dcforcedforward
http://forcedforwardtour.blogspot.com

an interview with Stief of... JUSTICE by Beau of Us Vs. Them late 2006

Hey Stief, what's been happening in Belgium lately?

True Colors are getting real good, Rise and fall is taking over the world and Antwerp and Ghent aren't as close as they used to be when Dead Stop was around but we still hang out. And no one broke edge.

You guys back from the US tour recently where you recorded for the upcoming LP "Escapades" with Don Fury. What can we expect from the LP? How was it recording with him did he tell you any cool nyhc trivia you could share? Ive heard rumours of guest vocals and acoustic guitar parts, anything you can elaborate on?

You can expect an LP where Filip and I are both exploring what we can do with our respective instruments. It's diverse and it's 'softer' than Elephant skin but it's still a learning process. The drumming on the record is superb, I'm siked that we found Daan to be a member of this unit. Fury let us stay at his studio and that was cool of him. He told us some cool stories, like when Roger Miret yelled at the studio manager at Normandy sound when they were recording One Voice, or when Cappo ran up against the walls while doing vocals for the last YOT 7". Someone came in and did guest vocals and that was one of the coolest moments in my life, ha. And yes there are two small acoustic guitar parts in there.

How was the tour, I know you played the last Think I Care show that must've been crazy. Any other highlights or funny tour stories?

The Boston show was awesome, also because we have a lot of friends in Boston. But that was def the best show of tour. When we came back home we did a small euro tour with True Colors and Flip didn't bring his I.D. so we had to sneak him across the border each time. We passed through Hungary, Slovakia, Poland and back to Germany while we hid him with the merch in the back, that was pretty funny.

Since the first LP your sound has changed quiet a lot and the Up and down single definitely showed a new direction for the band. Why did you decide to "mellow out" and what have you been listening to lately that influenced the new direction?

Well that song just expressed a feeling we were all have when coming back from our two-month tour. The reason we went mellow with that one song, it's just the interaction between all the band members, our old drummer wasn't really good at fast parts so I didn't write them. Filip had a melodic vocal on elephant skin and we liked it and we were just gonna take it from there, see were we ended up, we never really plan anything while writing new songs.

You guys had a line up change a while back, Spoiler bailed to Canada so you got a new bassist but you also dropped your other guitarist why was this? Will you stay as a 4 piece for good now?

Our other guitarist wanted to go back to school and he had a job so he couldn't combine. I like a four piece better; it's easier in a lot of ways. We now got another line up change when our drummer quit in August. And the new guy is so much better.

Justice promotes vegetarianism a lot as a band on record sleeves and in merch designs. How did you get into vegetarianism and how important do you feel a vego diet is towards a better way of life?

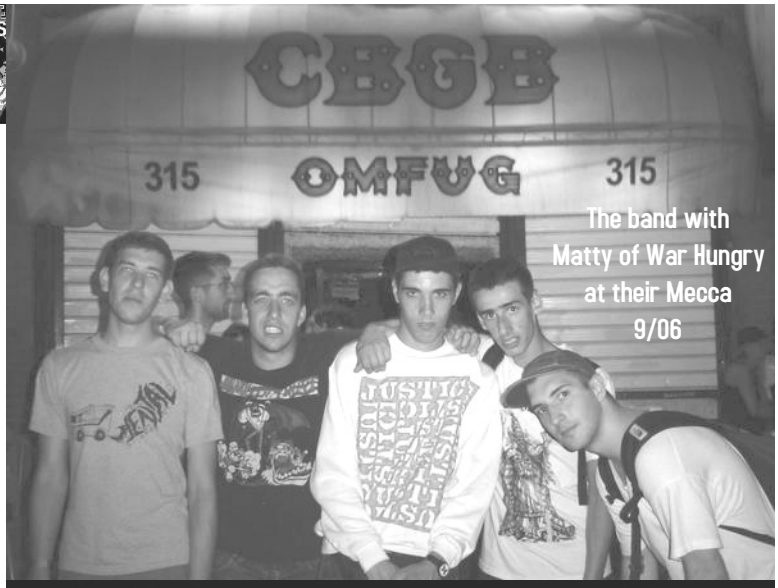
Vegetarianism is not something that's always on my mind. I've made that choice a long time ago, and I've been influenced by other people/bands in my opinion about said subject. However if you think of it in terms of how fucked up it is that creatures are brought to life for the single reason to put them to death a few months later. That's a mentality I don't want to support or share. And if you think then about how much it takes to "boycott" that, being vegetarian doesn't take any self-discipline at all, it's so easy. Then the choice to make is an easy one. On a positive note, I've eaten a lot of great foods that I would never have eaten whilst being a meat eater.

What's the story behind powered records, why did it start up and what's happening with Complete control records? What's coming up for Powered I know you have the Common Cause 7" and the LOJ LP, anything else coming up?

With Complete Control we couldn't really do anything cause it was just friends you know, like I couldn't put out this or that band I liked cause CCR belonged to all of us, there were maybe 10 people involved. So Filip decided so start his own thing and asked me if I wanted to join. CC and LOJ just came out and up next is the True Colors LP and Justice LP.

You and Filip have a new band called Loud and Clear, that LP is a ripper. Why did you decide on doing that side project? I heard you played your first show in Germany, why was that? Also can we expect any new L&C material anytime soon?

Yea, we were just psyched on YOT and we were hanging out with Gert Stop and Hingie Colors and we wanted to play together and we just started rehearsing the next week.



The band with Matty of War Hungry at their Mecca 9/06

Filip and Stief with Dave K. in Atlanta, GA 8/06

And we decided to put out an LP just because we could. Our first show was in Germany because I was on tour with LOJ and there was one show where they needed a support band to bring a bass cab and then L&C came down and played some songs. We're currently not writing any songs.

I've always wanted to know this, on the back of the "Look Alive" record you guys are around that car with JUSTICE graffitied up the side of it, who's car is it and how did you convince them to tag it with your name?

It was Erik's car (our old guitarist) and he let Spoiler tag it. That was supercool, esp the first time we pulled it up to a show where everyone was standing outside and they saw us in it screaming and shouting. But think about this, we only had to drive that car to shows but Erik had to drive it to work, to the store, to his parents...lol.

If you could choose anyone to do guest vocals on a Justice track who would it be and why?

Richie B. because every time I see him sing live I get chills. Also HR of course.

Abused or Antidote, which 7" is the best and why?

The Abused cause they got into hardcore by stealing a car with a Minor Threat tape in the deck.

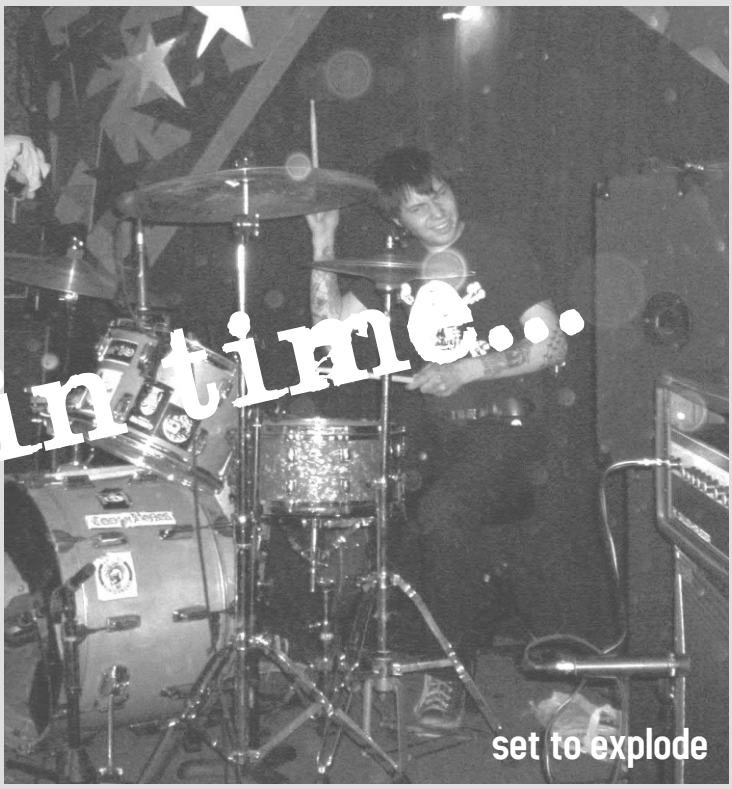
Thanks for answering Stief, any shout outs or fuck yous?

Shout out to you for doing this and to Clockwork and Plague dogz. Peace.

http://www.myspace.com/justicehc

a moment in time...

wasted time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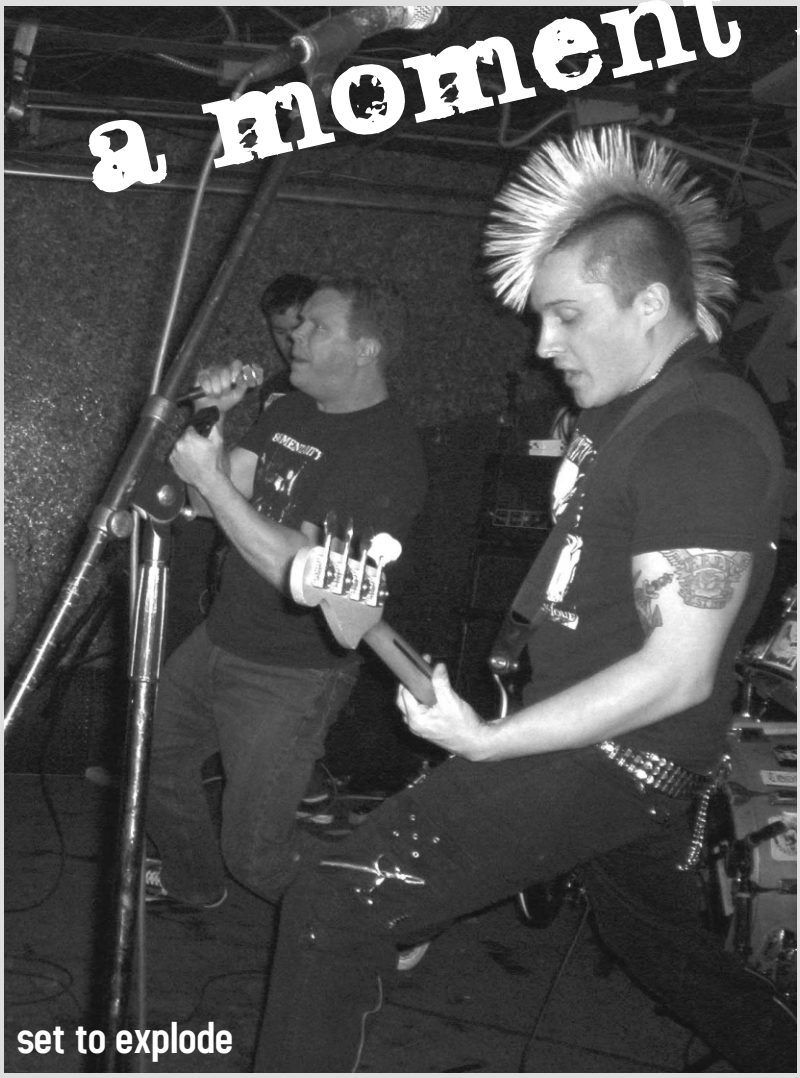

set to explode

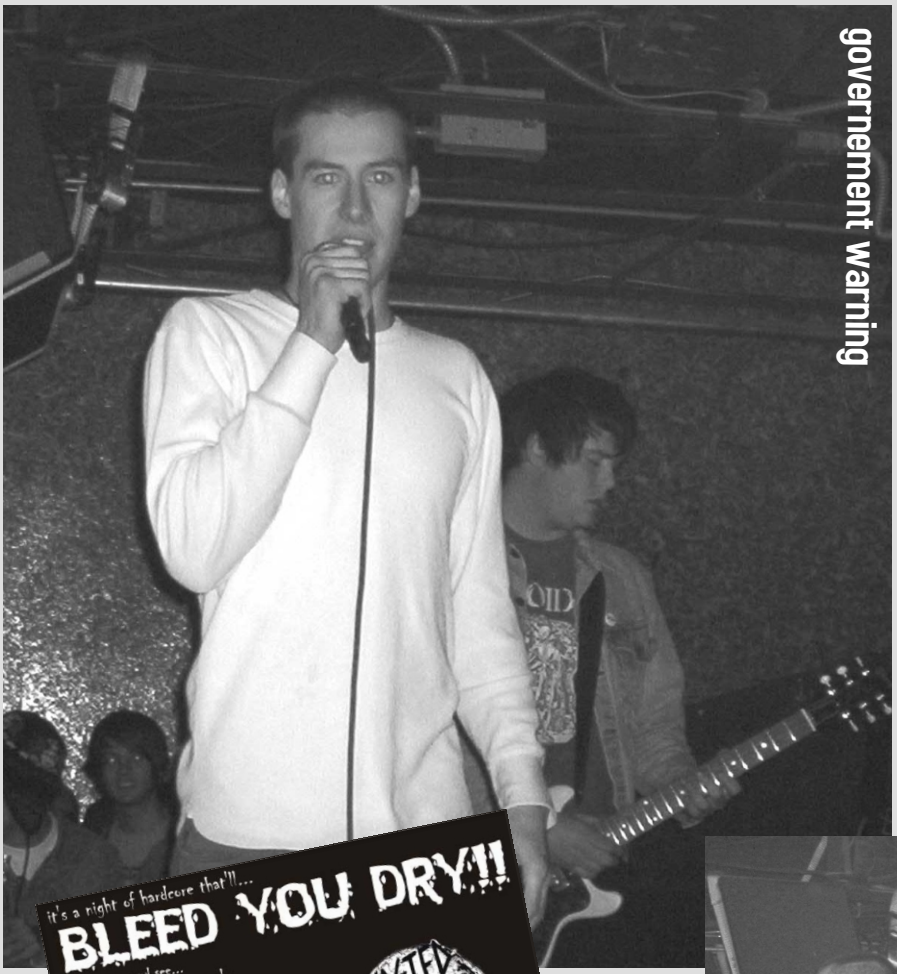
December 26th 2006 was great day if you were a hardcore music fan in Atlanta, GA. Government Warning, Set To Explode and Wasted Time came through on their way to the This Is Your Life Fest in Daytona. Each band played a chaotic and blistering set of their material. I have seen countless shows and bands over the last 20 years...this show was one of the best that I have ever been at. I hope all the younger kids in attendance realized what they got to see...a real genuine punk & hardcore show...kudos to Matt/Kill the Peace fro getting this one together! -Dave K.

set to explode

government warning

photography by Dave K and Michael Mann...

a moment in time...



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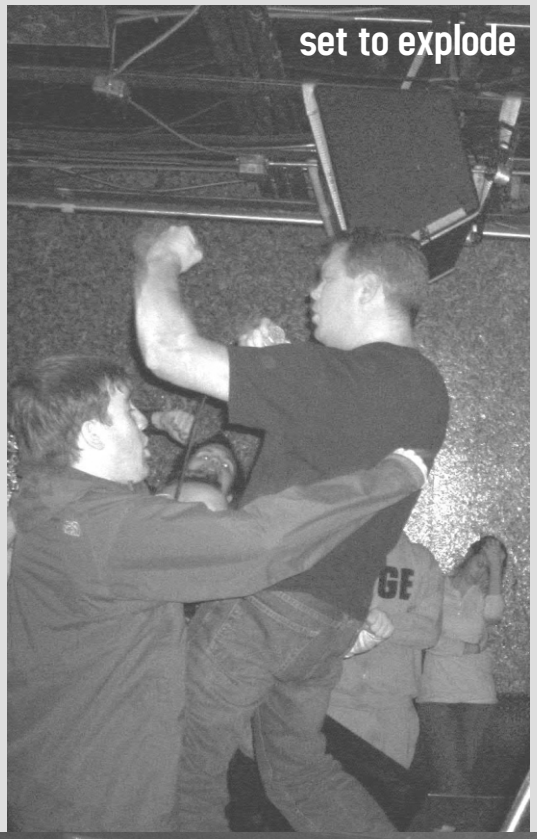

set to explode

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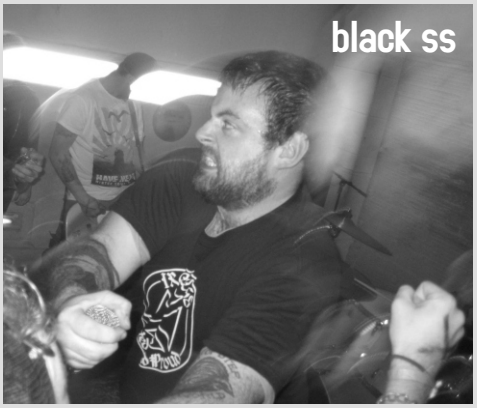
BLACK SS I OBJECT DESTRUCX ANS

augusta ga
december, 30 2006
by michael mann

black ss

i object

a moment in time...



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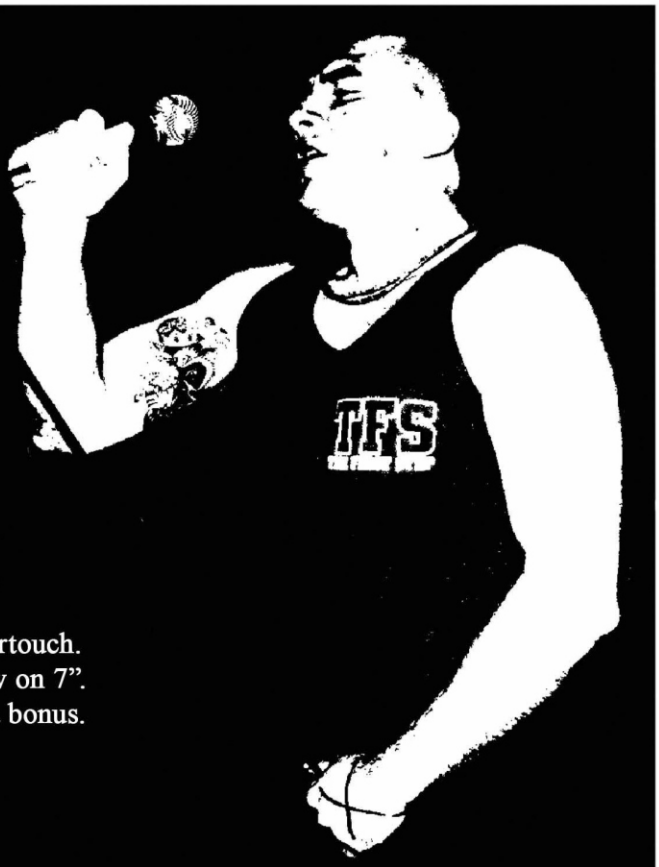

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CONSUME

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Reviewers for this issue: Dave K. (Hardware Media And Radio), Andrew (Aversion Online), Dan S. (Mad at the World Records), Scott J. (Bystander Fanzine) and Mike M. (All Go No Slow) ...Like to review records? Already do it on your site and want to include them in Quick Fix, let us know!!

Anti You - Making Your Life Miserable CD

Just picked up this short but very sweet platter of HC mayhem from Italy.... 13 songs in under 15 minutes but what this release is lacking in length is more than made up for in substance. Anti You take the early U.S. HC sound - think the first Circle Jerks record, and update it to fit squarely in the new "retro Euro" trend, ala E.T.A. or DS-13. The result is a quick but compelling piece of work - no frills, no time to blink; just blazing songs with half serious lyrics spat out as fast as the singer possibly can. For good measure the last track is two quick covers - Negative Approach's "Pressure" and the Circle Jerks' "What's Your Problem", both combined and completed in just over one minute. That fact probably tells you all you need know about this one. Mike M.

http://WWW.SOARECORDS.IT

Barricade "Be Heard" CD

I expected this to be pop punk because of the cover and its release on BlackOut Records. It's the label that made a name for itself by putting out some of the best hardcore releases of the 1980s but has failed to impress me over the years. They seem to sign bands on their marketability; Barricade's Be Heard is not much different. This time the label is going for the "hardcore" crowd.

I am sure the label will get what it wanted. The puffy-vested, army-hat wearing hardcore kids of the current scene, who are from the hardest cul-de-sacs of the McSuburbs and click away on their sidekicks between mosh parts, will love this. This demographic will shell out their allowance money at the local mall for bands' crucial merch and help the label move enough units to get the band on what ever 5-band package tour is ripping through, and apart, your local scene. However, that's not my reason for disliking this record.

The problem is Be Heard is very safe, too safe. There are the big singalongs, the heavy Terror-like breakdowns, harder-edge, Death Threat bridges, and palm-muted, "get up and go" Sick of All fast parts; each track has its own sound and influence. In that lies the problem: you feel like every song has been done before by another band. It's not even like they are specially crafted for the live performance, because I can appreciate that, it's just that they are written to make an already established demographic happy.

The Barricade isn't a bad band, actually they do what they really well, they have just written and recorded an uninspiring record. The band just falls victim to wearing their influences way too heavily on their sleeve. It irritates me. You can tell they know their instruments, the vocal performance is great and even the lyrics are well done, but Be Heard lacks any kind of identity, which is a shame because the band has a lot of potential. Scott J.

http://www.blackoutrecords.com

Black SS "Foreign Object" gatefold LP

Well, I'm glad that this finally came out. When "Foreign Object came out in early 2006, it was a CD only thing. A split release between Reaper Records & Organized Crime Records, vinyl freaks will be happy for this one. Mine came on groovy gray wax and all come in a great well designed gatefold sleeve. If you think you picked up the CD, have been enjoying the wild hardcore sounds of one of the best bands of the 2000 era and think you don't need this? You do. Tacked on to the end of this is two covers, "Suburbia" by AOD (which I never who have expected) and "My Own Mind" by Uniform Choice. All in all, a must purchase for fans of the band and late adopters. To everybody involved with this release, great job! I really do hope I get to see Black SS again before I die! -Dave K.

http://www.reaperhardcore.com

Blank Stare "White Hell" 7"

Boy, this is one angry piece of vinyl. It's also a strange "concept" record where the four tracks have something to do with the white race and the hypocrisy of it. The song titles "White Hell", "White Corpse" & "White Race/White waste" are exactly what you might think they are about. Musically, the record is an above average rager. It's a loud, fast and furious affair. Even with all that, I'm still not 100% jazzed on it. Definitely, worth checking into especially if you have the band's previous material. -Dave K.

http://www.thirdxparty.com

Cardiac Arrest "Life's A Dead End" 7"

While I do have to say this is a fantastic hardcore record in it's own right, so much of it is bit from the old Negative FX 12", it's not even funny. The singer sounds so much like Choke from that time period it's scary. It's like they got him to sing on this record through some weird time travel device. Again, pretty nice record, would love to see them play but hmmm.... -Dave K.

http://www.gravemistakerecords.com

Clown Alley "Circus of Chaos" CD

From seemingly out of nowhere comes this obscure reissue from Southern Lord. Ignore the fact that the band name and the cover art might suggest otherwise, because "Circus of Chaos", the lone full-length from San Francisco's Clown Alley, is quite a solid slab of oft-quirky thrash with crossover leanings. Just to get all of the quick background info out of the way, this album was originally released on LP only by Alchemy Records in 1987 (the label's first release). Clown Alley vocalist David Duran was previously in Jerryz Kids (not to be confused with the better-known Boston act Jerry's Kids), while bassist Lori Black and guitarist Mark Deutrom both went on to play bass for the Melvins at various points in time. For the most part the songwriting builds around a combination of relatively fast, straightforward crossover thrash metal and peculiar dynamic shifts that branch out into slower fits of unexpectedly dissonant melodies and borderline "alternative" (for lack of a better term) sounding guitar/vocal textures. Certainly inventive in its own right, I'd definitely place it more in the "metal" realm than anything else, as the crossover-related hardcore/punk influences are fairly minimal from a musical standpoint, and many of the songs are considerably longer than most crossover standards: Routinely topping three to four minutes with lots of lead breaks and meandering into the aforementioned outside influences. All of which is fine by me, of course, as there are indeed a number of quick, explosive bursts that pack a nice punch.

The material was of course remastered for this edition, and while I obviously haven't heard the original, the CD sounds pretty damn solid. They more than likely beefed up the low-end a bit, so while it certainly has a dated ring to the guitar tone, I dig that aesthetic as it is, and the overall sound definitely holds up in my book. Tacked on as a bonus are a handful of understandably raw (though tolerable) live tracks recorded in 1986, plus an unlisted radio "interview" (if you can really consider 10 minutes of completely random humor and smartass sarcasm to be such), making for a nice little release when all is said and done. I do kind of feel like the packaging is a little lacking coming from a label as established as Southern Lord, though. Don't get me wrong, it looks nice with the slick metallic bronze ink and all, but no lyrics or liner notes are included or anything, so you basically get nothing more than a photo of each band member and minimal recording credits which leaves a ton of wasted space considering it's a six-panel booklet, you know? But hey, no big deal. I love thrash, and I especially love obscure reissues that bring well-deserved attention to long-forgotten or underrated bands, so... I back this shit 100%. -Andrew http://www.southernlord.com

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Cobra Noir “Barricades” CD

Also from Chainsaw Safety Records is “Barricades”, the second full-length from Canada's Cobra Noir. This one drops eight tracks of rugged hardcore/punk in a little under a half-hour. The warm, dirty recording adds quite a bit to the overall attack here, with a dense mix dominated by the aptly gritty guitar tone, followed by percussion and some absolutely wicked vocals. There's a little bit of a His Hero is Gone/Tragedy thing going on here in terms of the way they piece things together and bring in some octave chords or quick little lead runs to provide dashes of melody, but this is neither as heavy nor as involved as either of those bands, so it's a much more stripped down framework. A few tracks hit on a cool sort of sludgy rock vibe as well, which - if memory serves - was a little more prevalent on the band's debut, but I can't quite recall. All I can say is that I definitely enjoy this album more than the last, there's just something about it that feels more cohesive and forceful right off the bat. I do think the vocals are a little more pissed and powerful than the bulk of the music, but tracks like “Come Crashing” branch out just enough to really point to bigger and better things from these dudes. Not bad at all... - Andrew

Chainsaw Safety Records

Coke Bust "You're Busted" demo 2006

This band which hails from the Washington DC area has only been around for a short time but is already garnering accolades from the hardcore music community. Nick's vocals are in the Dan O style and the band rips them out like Infest did, short & sweet. Personal and political lyrics and a cover of the Youth of Today classic "Slow Down" to boot. The only problem here it's too short, you need to play this one over and over to get your fill! Great things lay ahead for Coke Bust, get this. -Dave K.

http://www.myspace.com/cokebust

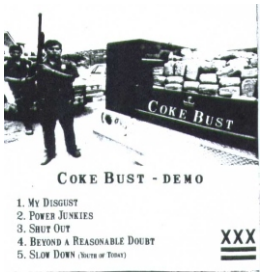
Culture Kids demo

Here's a band from Cali I don't know much about, but it was quite cool of them to send me a demo. The recording is a bit thin, and it sounds like it's a live recording of a practice session. They picked some good performances, though, for this 4 song demo, as it's about as tight as it needs to be in order to be convincing. I imagine a bit more experience will speed these songs up a bit, and a studio recording would yield some good results. Right now, we've got some early Cali-style hardcore here, almost KBD-sounding stuff. Snotty vocals and simple, sped up punk songs; think early Redd Kross or Angry Samoans. That said, they're definitely on the right track here: thumbs up! They must have some fun playing shows. I'm glad that we're approaching 2007 and I'm hearing more hardcore demos that sound like that than inane metal-core or generic straight edge hardcore. Dan S.

http://www.myspace.com/culturekidss

Détente “Recognize No Authority” CD

It should be common fact by now that I'm an immense fan of reissues in general, but especially thrash reissues, so I was psyched as shit to see “Recognize No Authority” - the sole 1986 full-length from Los Angeles' Détente - recently get the remastered reissue treatment from seemingly out of nowhere. The band is possibly most known at this point for having been the early stomping ground of future nu-metal producer Ross Robinson (who played guitar, and whose involvement with this gem makes it almost forgivable that he produced early efforts from both Korn and Limp Bizkit - ouch), if not for the presence of one of the fiercest female metal vocalists of all time in Dawn Crosby (later going on to Fear of God), who sadly passed away from liver failure over a decade ago (R.I.P.). But this record damn sure stands the test of time as a killer slab of textbook mid-80's thrash, with plenty of meaty riffs and blazing solos that retain a good deal of traditional heavy metal energy



and force - while Crosby's absolutely ripping vocals really help to define the band's identity. The overall vibe was pretty straightforward and typical of the era, but the songwriting was an above average blend of memorable hooks and sheer aggression that remains a keeper. As one would expect the sound still has that dated rawness to it, which is something that I find to be an admirable quality of all the classic thrash from during the 80's heyday. I never had an original pressing of the record so I can't really draw any comparisons between the two, but I'm definitely digging the punch of the basslines here, so I don't have any complaints there. They included all of the lyrics and some old photos as well, so there's nothing much more you could ask for, really. Except, well, okay... since the album's only 35 minutes it would've been amazing had they been able to tack on some obscure material from the band's demos, but seriously, fuck it... this shit rips, and I'm super appreciative that the time has been taken to preserve the release for a new generation. Kudos! Andrew

Cognitive Records

Everything Falls Apart “Escape” 7”

These guys hail from the Buffalo, NY area and give major nods to what Career Suicide is doing. They are no way a clone but the influence, style and sounds are there. Musicianship is tight and nicely produced. Needless to say, with repeated listens, this grows on you like a fungus. The cover, simply put, is amazing and mine came on this very light green clear vinyl. If you are looking for a new 7? for your box, do not hesitate to grab this one! -Dave K.

http://www.everythingfallsapart.org

Forced Forward

This was not what I expected, and I was completely blown away by how damn good this CD is, especially since I haven't even heard of this band before. When I was taking notes for this review I compared them to every 90s band I ever liked and/or loved from my salad days of hardcore.

Forced Forward takes a little bit from every awesome band that existed between 1989 and 1997. Some of the intros are discordant, reminding me of Deadguy and Rorschach, but the core of the songs are a mix of Krishna bands (108, Resurrection and Dayspring) with West Coast bands from the same era (Outspoken, Undertow and Function). The music is melodic and midpaced, but still energetic. A good mix of build-ups that are not predictable, making the songs interesting to listen to. The guitar work is outstanding: Gavin Van Vlack-influenced (Burn and Ginmill) structure and style. There are some breakdowns, but of the One King Down variety, danceable without resorting to an overdose of chugga chugga.

The vocals are dead on, sounding like the little-known band Dayspring from Virginia and a little like Dan O'Mahoney (411 and No For an Answer). In the fine tradition of early 90s hardcore there are some “spoken” parts. Somehow they pull this off without being cheesy.

I am sorry I put listening to this off for so long, because it really put a smile on my face. I feel like this should have come out on New Age Recordsit makes me want to bust out the cargo shorts and Krishna beads. All kidding aside, this is a great record that does an excellent job of channeling some amazing influences while keeping it original and fresh. Scott J.

Collapse records

Get The Most "Common Goals" CD Ep

Man, I'm really starting to feel that the "posi hardcore" genre is getting annoying. Lyrically, musically and graphically, this release by Get The Most is generic to the nth power. It's perfect in every sense of the genre and sounds stale. The 11 tracks include two covers, "Loud and Clear" by the Abused (which is actually pretty well done) and "Good Things" by Instead. I think next time out Get The Most needs to find their own footing and stop relying on cliched riffs and lyrics. -Dave K.

http://www.crucialresponse.com

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The Good Book demo 2006

Another one of those unexpected surprises. The Good Book are from NJ and play an interesting style of melodic hardcore. It is similar to recent Government Warning song structures that are not of the full on thrash variety. Dave A.'s vocals sound eerily like Roger from AF during the Vicitim In pain era. The production is very full and thick perfect for this style of tunage. Lyrics are of the personal and social type. I like this one a lot, stands out from the pack. If I had the money I'd release their record...Will somebody please pick this band up! Dave K.

http://www.myspace.com/thegoodbookpage

Misguided "Fuggets: 1981 - 84? CD

Ahhh, how I love collection CD's like this. Here we have Mad at the World Records offering to the world over an hour's worth of early New York hardcore/punk through a whopping 35 tracks from the Misguided. Included in chronological order are four demo sessions interspersed with four live recordings (all spanning 1981 to 1984, as the title would suggest), with the band's two 7?s - "Bringing it Down" (1982) and "Options" (1983) - tacked on at the end of the disc as a bonus. What's it sound like? Come on, do the math, man! It's raw, basic hardcore/punk with simple chord progressions, moderately fast tempos, and shouting vocals that aren't all that aggressive but certainly can't be classified as "singing", ha! At times it's crudely played, on rare occasion it gets downright sloppy, sometimes it's sort of catchy, sometimes it leans towards the noisy side, etc. They later added a second guitarist and the songs became longer and somewhat more rock 'n' roll in some ways - though not without that same sense of raw energy and aggression. Surprisingly enough, especially considering the age of the recordings and the fact that all of the material was mastered from old cassettes, the sound is quite listenable - even many of the live tracks sound pretty strong given the circumstances, which definitely pays off in terms of the continuity of the listening experience (Though it seems a little weird that the two 7?s are a "bonus" appearing as the last thing on the disc!?). Sure, they're not the most historically significant band on the planet, but that's not the point! This is a great document of an energetic bunch of kids blowing off steam and having a good time bashing out some tunes at a time when no one could have possibly known what was to come... But hey, I was fuckin' seven years old when these guys called it a day, so I certainly can't pretend that I know what the hell was going on, either! Andrew

http://www.matwrecords.com

Of Legend "Of Legend" CD

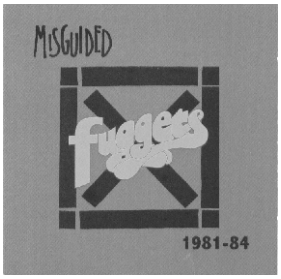
Of Legend are a local area band (from Athens, GA) and have been working on this release for a bit now. I really don't want to trash this because they are a really hard working band and are big supporters of the Atlanta scene. It's just another well produced metallic hardcore record. It suits the genre ok but nothing here stands out. I wish they would have brought up the vocals from the mix, they are pretty good. If you are a fan of mid 1990's "hardcore" you'll dig it. Go to their MySpace and check out the samples there. -Dave K.

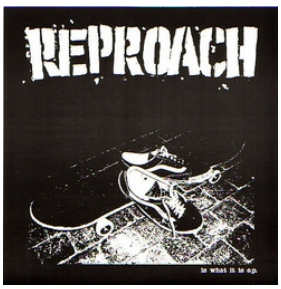
http://www.myspace.com/oflegend

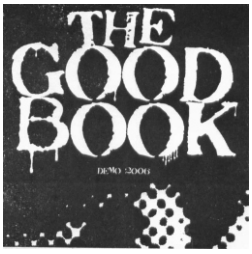
Out Cold "Planned Accidents" 7"

The one thing that Out Cold pull off better than just about anyone else is the mid-to-fast paced, three-chord, kick-and-scream hardcore song that crashes headlong into a slower, mid-paced, punchy hardcore tune. Point of fact: bear witness to the awesome transition between the first song on this disk, "This Virus Kills Time" and "That Hurt." It's obvious from listening that these cats know their rock and roll, and Out Cold can pull of this kind of song in a way that Negative Approach only wished they could. (I know it's blasphemy, but it's the fuckin' truth) The key to it, as far as I'm concerned is John Evicci's drumming; the guy virtually punishes his kick drum, and it's always high enough in the mix to give the music a deadly back-beat, something lacking in MOST hardcore bands.

This Out Cold line-up with Deuce and Mikey Flynn is the most







stable the band's ever had, and rivals the original line-up. All of that said, an incredible hardcore release by Out Cold, but you already knew that. Dan S.

http://www.acmerecords.net

Parlamentarisk Sodomi demo

Two words: Fuck... yes! The artwork may look quite crude and suggestive of less-than-greatness, but the debut demo from Parlamentarisk Sodomi cranks out seven tracks of absolutely raging grindcore in a mere 12 minutes, and it's all total fucking gold! This is classic, textbook grind of the "World Downfall" caliber: Blazing blasts, ripping guitar riffs with just the right amount of looser and more chaotic leanings, powerful vocals that rest in the lower midrange for the bulk of the material while jumping over to scathing sneers here and there, and memorable songwriting that keeps it short but sweet - never even hitting the three-minute mark. All of the lyrics are in Norwegian, so I can't offer any insight in that department, but I'm guessing there's a socio-political bent happening there. Whatever the case, this band fucking rules, and a fitting label needs to hook these dudes up, like, now. Andrew

parlamentarisk@hotmail.com

Protest "The Truth Enslaves US" Ep

"The Truth Enslaves Us", the debut EP from Protest, finds the Texans unloading five tracks of surprisingly taut late-80's/early-90's styled thrash fused with an air of chunky metallic hardcore. There's room for improvement of course, but overall this is a strong debut, right down to the recording, which is well-balanced and consistent - certainly better than average compared to the bulk of the self-released efforts that tend to cross my path. I'd like to hear the basslines brought forth a hint more, but other than that everything's on the right track in that department. Expect loads of meaty riffs and picking patterns across a range of tempos, with burly vocals and even some darker, Bolt Thrower-esque uses of melody here and there. It's a pretty curious blend overall, what with the chaotic Slayer-meets-early-Megadeth style of lead playing over thicker and often more moderately paced rhythms. And while the thrashy elements have more in common with the last decade's "hardcore" than anything, the metallic hardcore edge rests more in the background here, allowing the chugging heaviness to create a different sort of vibe in large part. Not bad at all. -Andrew

http://www.myspace.com/protest

Pulling Teeth "Vicious Skin" 10"

Oh yeah! "Vicious Skin", from Maryland's Pulling Teeth (on Chainsaw Safety Records), cranks out a concise 11 tracks in a raging 14-and-a-half minutes. It's basically straight up metallic hardcore, but it's sort of a unique blend in that despite its blatant heaviness and frequent forays into all out thrash metal riffs, the hardcore aesthetic is never overshadowed. It's clearly more metal than most hardcore bands, but at the same time it's far more hardcore than most metallic hardcore bands, if that makes any sense at all. On occasion they'll even toss in a sludgy sort of undercurrent to some of the more metallic textures, not to mention a few borderline grinding blasts of speed, and of course there's also the fact that they bust out shitloads of chaotic, Integrity-esque leads, so... combine all of that with a slew of tempo changes and an unyielding sense of energy and you've got yourself a fuckin' winner, man. Only a couple of tracks break the two-minute mark, and several are less than a minute, so you're left wanting more... which is always a good thing. Keep an eye on these fuckers, 'cause this is good shit. Andrew

I am excited that a label I love is putting out a band I like, and this record is awesome. Pulling Teeth does a great job of blending metal and harder edge hardcore. There are points where I hear a little Sabbath or Slayer, but they don't over do it by relying on cheesy breakdowns. They do have breakdowns, and there are a lot of times they sound like a contemporary "mosh" band, but they always seem to pull it back just in time. The guitar noodling gets a little too nu metal, but I think younger kids will like it.

The vocals are snotty, but have just the right amount of gut; reminds me of early No Warning. You can tell these guys love

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Integrity; it isn't just the "Systems Overload" style leads, but also vocally in songs like "Heretic." The lyrics are relevant and to the point, not boring but not overly poetic and cheesy.

Besides Integrity, this band also seems to take a few pages from second wave NYHC cross over. Songs like "Vicious Skin" sound like they could have come off of a AF's "Liberty and Justice" with blarggg esque vocals and thrash style guitar and drum work.

"Vicious Skin" has a little something for both he older and younger crowd. It also never loses steam; each track is as good and energetic as the last. Scott J.

http://www.chainsawsafetyrecords.com

Reproach- Is What it Is 7"

Close to ten years ago now, when the youth crew thing was starting to wane, and a faster, thrashier, noisier hardcore started taking its place, us saps in New Jersey knew we had some kindred spirits in the Netherlands by way of Henk Smit and crew surrounding Kangaroo Records. I had long associated neighboring Belgium with its absolute glut of mosh-metal; the likes of which New York hadn't even seen in the heyday of that style of music. So it took me by surprise when I found about this kid Stijn who knew his hardcore, followed some of the bands from our area, and was starting this band "Reproach." I wasn't familiar with Dead Stop at all yet, so this was a rather cool anomaly, and his 'zine "Stand Apart" was a good one.

Well, that same Reproach wound up getting around quite a bit in the world of DIY hardcore, and this record, their 2nd for Deep Six Records shows them to have turned into quite a band. They definitely outlived the "bandana thrash" trend that reared its head when Reproach were just releasing their first 7", both in terms of longevity and quality! What we have here on this whirlwind 7" is 9 songs of hardcore thrash influenced by skateboarding, horror movies, and a good deal of youthful resentment. Although the songs are short, they don't skimp on songwriting, and they pack enough hooks into a one-minute thrash song to rival Dead Nation. The slightly metallic guitar tone brings to mind Infest (especially in "Boiling Inside") or early Drop Dead, with all of good qualities those comparisons imply. Well done! Dan S.

http://www.deepsixrecords.com

Sick Fix demo 2006

Wow! This is not a band you can bring home to your parents. In the past couple of years, there has been a resurgence of punk straight edge and this is where Sick Fix fits in. Picture Dinah Cancer screaming for a powerviolence band and you have Sick Fix. The recording is muddy but who cares. The rawness of the music and the scathing lyrics are what it's all about. They are already making themselves known in a big way. Hopefully, some label will grab them. The entire demo is available for download on their site, so you have nothing to lose...check them out! -Dave K.

http://sickfix.dead-city.org

Skate Korpse - s/t 12"

This one caught me a little off guard... I picked it up at a show based on a friend's recommendation and the label's reputation. I was expecting all-out skate thrash along the lines of Bones Brigade or Destrux, but Skate Korpse turned out to be this century's version of JFA. The music is mostly mid-paced and full of intricate guitar work, giving much of the album a surf rock feel, especially with a few instrumentals that Dick Dale himself might enjoy. Some songs do crank up the intensity and end up sounding like an amalgamation of the DKs and Bl'ast, if that makes any sense. There's even a well done cover of the Dead Kennedys' Moon Over Marin. This record is a collection of all the band's material - a couple of 7"ers, compilation tracks and some unreleased and demo recordings, so the sound quality is a bit uneven. Overall, it's a very enjoyable record, especially if you know what you're getting yourself into. Mike M.

WWW.MYSPACE.COM/PUNKSBEFOREPROFITS

Skinheads Still Scare People - Self-Titled E.P.

I was told that this was Vinny Value's (Warzone, NRSV and KYI) and Mike D's (CR, KYI and Celebrity Murders) Oi! project. I feel a little misled because there isn't much about this that sounds like Oi!. What Mike and Vinny have written is some great hardcore with a street-rock edge to it. The vocals, heavy guitar sound, hardcore riffage and lack of pub-rousing choruses really take away any possibility of categorizing this as Oi!.

There is a vintage sound to the recording, it's raw and has a dated feel. At times this even reminds me a bit of early Avail. Songs like "Let Down" have a street punk vibe and "Where I Belong" has a rock edge, but overall it is hardcore with a bit of rock and roll.

What I like are the lyrics, very well written and delivered. The vocals sound like Jim McNaughton of Devoid of Faith and To Hell and Back fame, which you just can't go wrong with. For a side project, with Mike and Vinny doing everything, this is excellent and well worth picking up. Scott J.

http://www.koirecords.com

Socialcide "Sick Of The Pressure" demo 2006

Socialcide is a young-ish new band from the Virginia Beach area. It seems that whole section of the east coast is a virtual hotbed of great hardcore bands, and the promise that Socialcide on their "Sick of the Pressure" demo shows is no exception. It's got a raw sound, but just right for their style; the mix is great and the songs are quality enough to even have made for a good 7". Lord knows I've heard enough full length CDs that sounded worse than this.
Musically, they've got a thrashy, early 7 Seconds-ish style, and throw in a good cover of home-town heroes White Cross into the mix. That's a good point of reference because although the vocals have a clear, shouted delivery (not nearly as throaty as W.C.), they're a bit more over-the-top and chaotic than 7 Seconds typically was, and White Cross's grit definitely had an influence on them. In fact, this demo reminds me a lot of that first Fairfuck single some of you might remember from 10 years back (the first Kicknpunch Records release, which was later issued by Anton at Underestimated). What with some great labels popping up between DC and Raleigh, it's just a matter of time until someone picks these kids up; I'm sure they'll do a great 7". Dan S.

http://www.myspace.com/socialcide

Under Pressure "Come Clean" Lp/CD

I was glad to finally give this a listen since I have heard nothing but good words about it. It ended up on a couple of 2006 top ten lists, so they must have made some kind of impact with this release. Canada's Under Pressure are a pretty strong band, there is no one way to describe them as each track has a unique quality. Most of the music is driving but mid paced at the same time. Not once does the Lp fall into pretentiousness. The influences run the gamut from bands like Black Flag to surprising to say, Joy Division (esp on the track "Muddy Water"). if you are looking for a powerful sounding band that is a bit different, definitely pick this long player up. -Dave K.

http://www.primitiveairraid.com

Us vs. Them fanzine #2

People have been claiming the death of the music fanzine for ages now. While it's not the way most people find out about bands these days, there are many out there keeping the faith. Beau's Us Vs Them is published out of Australia, hence why you might not have heard of it. It a shame because this is one high quality cut and paste 'zine. Interviews with: Ill, Sabretooth, Extortion, Government Warning, Scapegoat, Splitting Headache, Mindsnare, Justice, Hard Luck and...there is one with yours truly in it talking about Hardware Fanzine. There also the usual 'zine madness too, such as photos and reviews. The cover art by Dan Grenade is extremely interesting and different. I think by now Beau has sold all his remaining copies of this issue but definitely look to the next one and grab it. I'll be reprinting choice interviews in future issues of Quick Fix Fanzine. Again, top notch. Other 'zine editors should be taking notes here. -Dave K.
http://www.myspace.com/xfuckyougodx

v/a "No Bullshit Vol. 2" 7" compilation

No Way Records continues to put out great hardcore records without fail. This comp 7" is the 2nd in a series featuring the best in recent hardcore bands, most heavily influenced by early 1980's thrash bands. The six bands here: Social Circkle, rabies, Brain Handle, Warkrime, cardiac Arrest & wasted Time all put in scorchers. I'm not even going to try to pull a best track out of this disc, it's all good. -Dave K.

reviews

The second installment of this new and exciting compilation series from No Way Recs is a continuation of the great work they did on the first volume. The bands are top-notch; like the first one a few established bands are mixed with some up-and-comers... Social Circkle start the Ep off with a track that's reminiscent of Career Suicide, without the snottiness... or perhaps a sped-up Regulations. Rabies is next with a quick song that's got an early SoCal HC feel. Brain Handle follows with a fast but somewhat melodic track which features a nice opening lead and some more interesting guitar work towards the end, providing some variety. On the second side, Warkrime starts things off with "Everybody Hates Me" which sounds like the best song S.O.A. never wrote... definitely an early D.C. HC feel. Rounding out the Ep are two of my recent faves, Cardiac Arrest and Wasted Time. Cardiac Arrest, for those not acquainted, have two 7"ers worth of raging Negative FX inspired HC out and their track "Fat Lord" does not disappoint. I don't know if their singer will ever escape the Choke comparison, but when you take a classic sound and run with it as they have, I don't think it matters much. Wasted Time contribute the final track from their demo... "Enemies of Common Sense". I always thought this was one of the strongest songs from that original recording and I'm glad to see it out on vinyl. This one has a bit more of a Poison Idea influence than some of their other material... somewhere P.I. and Dead Stop, I think. Overall, every song on the Ep is great in it's own right... there's enough variation from song to song to keep you going and they're all fast and aggro enough to keep the adrenalin flowing. Another awesome entry... I can't wait for Vol. 3!!! Mike M.

http://www.nowayrecords.com
Warfare/Upset Noise split CD

Another great reissue by SOA of some classic Italian punk and HC - this one features Warfare demo tracks, one live song and their half of the split Ep with Upset Noise. The Upset Noise material is comprised of their half of that split Ep and their 1983 Ep "Disperazione Neurotica". The recording on all of the Warfare material is pretty rough, but in most cases doesn't detract from the songs. The raw sound contributes to the enjoyability of the mid-paced songs and gives the faster material an edge. Musically, Warfare go from the classic Italian sound (Wretched or early Negazione) to almost a D-beat sound, similar to EU's Arse (a band members of Warfare went on to play in). A few of the slower paced tracks from the demo even evoke early Crass records bands like Omega Tribe or Zounds, but harsher. The Upset Noise tracks which make up the last half of the disc are more consistently fast and feature a cleaner recording quality. Their tracks, especially the Disperazione Neurotica Ep, remind me very much of Indigesti - a bit more melodic than a lot of the other early Italian bands. I prefer the Upset Noise material highlighted here, but some of the Warfare material is great as well. Definitely a great reissue of some early Italian HC and one worth tracking down. Mike M.

http://WWW.SOARECORDS.IT

We The People self titled CD

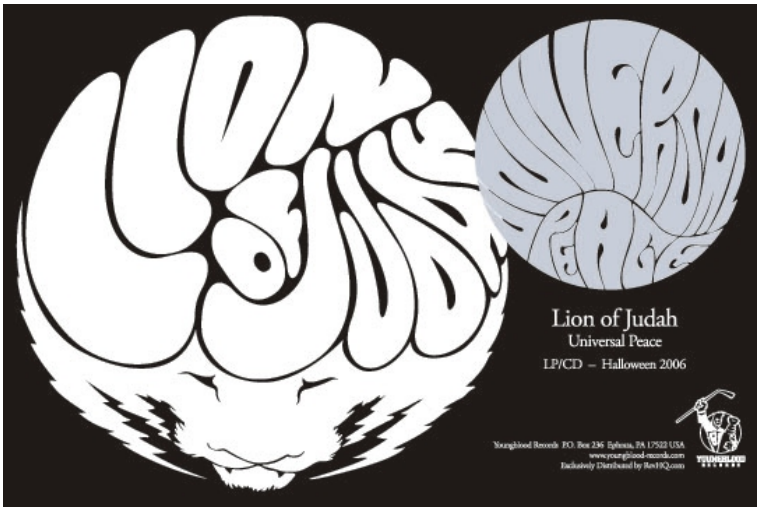
This is the second Oi! project in my review pile, with members of my favorite current hardcore band, The Black SS. This is an impressive take on English-style Oi! and street punk. They get everything right sound-wise, the recording is just low-fi enough and the guitar tone is almost identical to the early recordings of bands like the Blitz and the 4-skins.

The layered rhythm and lead guitar parts, especially on the song “What Did You Do,” give each song the needed kick to keep it interesting. Vocally, Chuck's performance doesn't sound much different than what he does with BSS, but it still fits the music. He does “sing” a bit more, like on “What Did You Do,” but overall he still sounds like Choke.

A few of the songs do lean a little to the hardcore side, but “I Don't Bleed Red, White and Blue” has a great running bass line that renders it free of the standard hardcore flaw of the bass mimicking the rhythm guitar. “This is Urgent,” reminds me of Firehose and the Minutemenit stands out awkwardly with its odd funk-like arrangement. While it might be considered the weakest track, it's still a really good song.

The CD ends with the band's demo. This recording is a little more raw and hard; “Closing In” is basically a hardcore song. Overall this is a great CD, and I am interested in how this translates in a live show. If you like English-style Oi!, you will want to check this out. Scott J.

reviews reviews



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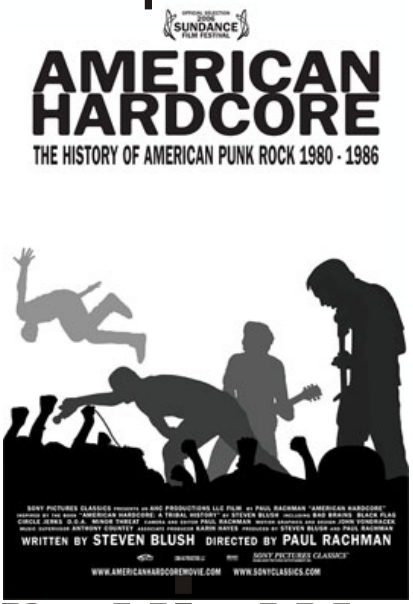
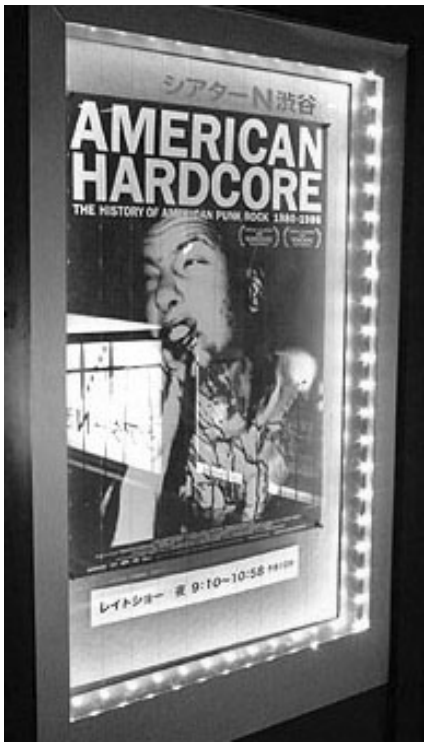


reviews



This weekend I finally got to see the much-anticipated American Hardcore movie. I had planned on going opening night, but unfortunately dinner ran a little long and we got to the theater 20 minutes late. As I was walking away from the box office a drunk guy stumbled up to me and asked, inexplicably, "what are you wearing?" Then he stood up straight, took a long look at me and said "what the FUCK is THAT?" and practically fell over laughing. I was wearing jeans and a t-shirt. Sometimes drunk people are really stupid.

Anyway, I finally saw the movie the next day and I liked it. Like everyone else, though, I need to qualify that judgment. I thought that, as a documentary, American Hardcore was terrible. This was confirmed when I asked my wife (whose interest in and knowledge of hardcore is negligible) what she thought of the movie; she thought it made no sense and was, at best, a too-long string of sometimes-interesting anecdotes. As for me, I was judging the movie as eye candy for someone obsessed with hardcore and its history, and on this front I thought American Hardcore was satisfying though hardly stellar. However, as we talked about the movie on the way home and I talked with other people over the next few days, it became clear that the movie is a failure, though a failure that's far more entertaining to watch than most poorly-made feature-length movies.

When I talk to hardcore and punk people about their reaction to the movie, almost everyone groans at hearing, for the thousandth time, the story of how Henry joined Black Flag or how DC invented straight edge. However, these are exactly the parts of the movie that Kelly really liked. Those of us who were expecting Blush and his cohorts to dig up stories as resonant as the ones we've heard a thousand times before (for good reason) had our heads in the clouds. By the same token, I thought the film spent too much time on the Bad Brains and SSD, but when I showed Kelly the LP of the film's soundtrack these were the only two bands (aside from Void) that she was interested in hearing again. I was also groaning whenever the film used contextual footage of things like Reagan's inaugurations (you could've used that time to show more Die Kreuzen!), but this was the only cultural or historical context the film gave. To the uninitiated, the rest of the film felt like an exhausting list of band names that fly in one ear and out the other.

Since the live clips are frustratingly short and annoyingly low-fidelity (clearly an aesthetic choice, since better footage of things like the aforementioned Reagan inaugurations could have been secured quite easily), the only real value left in this film is in the interviews, which are hit and miss. Since these are all recently-conducted interviews, you don't get the eerie, journalistic quality of the Decline of Western Civilization; instead, you get a bunch of talking heads reflecting on what their youths meant. If you ask me, the analysis of what hardcore meant ranges, almost without exception, from inane to downright absurd. Kira Roessler has a very interesting perspective and Harley Flanagan is surprisingly eloquent, but aside from them, the best you'll do is people like Keith Morris and Henry Rollins acting the fool. Oh, and Vic Bondi annoys the living hell out of me.

I hate to be just another member in the resounding chorus of people who were disappointed with this movie. However, I think it's important to point out the various levels on which this movie failed, especially since almost everything I've read critiques this movie from a decidedly "punk" perspective, often asking it to do things no 2-hour movie could possibly do, such as cover more of the country's (or even the world's) smaller scenes or show significantly more and better quality live footage. So, be forewarned: this isn't hardcore for the hardcores, nor is it going to be something you can show your parents in order to explain your obsession with this weird subculture. However, if taken for what it is it's not a bad way to kill a couple of hours. -Dan/Dead Metaphor

I finally got a chance to see this flick. It was in the same cinema as the Joe Strummer movie. It was fun to watch. Definitely not an ultimate hardcore history thing as many think. I took it more like reading a zine, bunch of short interviews and some live footage instead of still photos, nothing more, nothing less. It was cool to see something that reminded me when I was in primary school going to see the shows of local punk bands and pissing myself over the odd Dead Kennedys or the Black Flag tape that happened to surface, it never however struck me as the kind of shit that I would recommend to someone as "if you want to understand my childhood years go and see this" type of movie. Hopefully someone will one day make a movie or write a book that WILL be an objective history of hardcore. This movie was not it. It had some cool footage and some fun or not-so-fun stories and that's just about it.

I once heard an opinion that it was way too much on the BB and not enough on other acts. Now, why would someone say something like this? I wouldn't mind if it was only about the BB haha..

Anyway, I was hoping that Blush will at least get Jello to talk some cool stuff on DK, Alt. Tent. and life in general but the DK barely got a mention and instead I got to listen to Duff McKagan speaking out of his multi million dollar mansion somewhere in Hollywood haha

All in all it wasn't a good documentary, it was OK to watch as something that documents probably less than 1% of what was actually going on and maybe something that helps all those old pricks out there to re-live couple of their teenage memories.
It was a fun movie. It was a minor movie, but it was fun. Don't approach it as being in any way definitive, and you're likely to get a whole lot more out of it. -Dobek/Crucial Times

Side note: The cinema we went to see it at had some cool CIRCLE JERKS and DROPKICK MURPHYS vans on the display:

The DVD for this film will be out 2/20/07!

FLYER ART FROM AROUND THE WORLD

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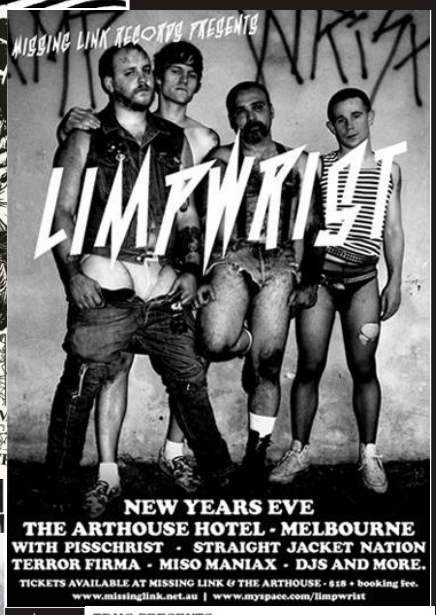

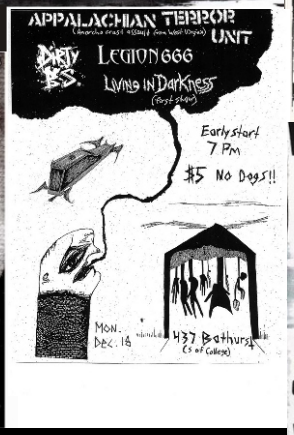

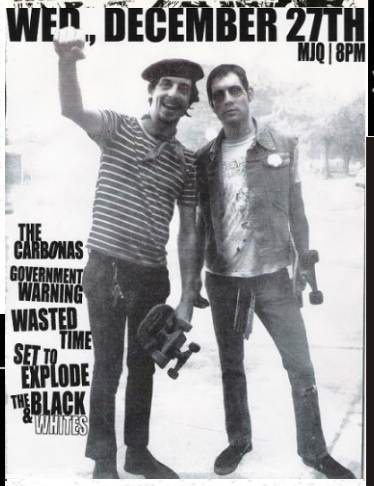

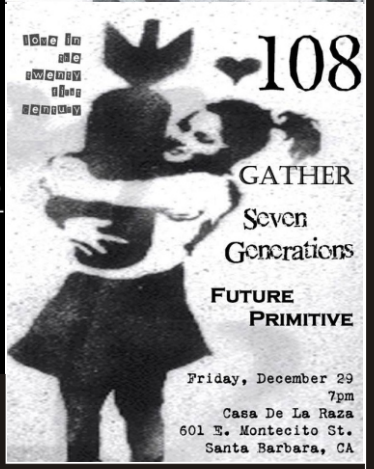

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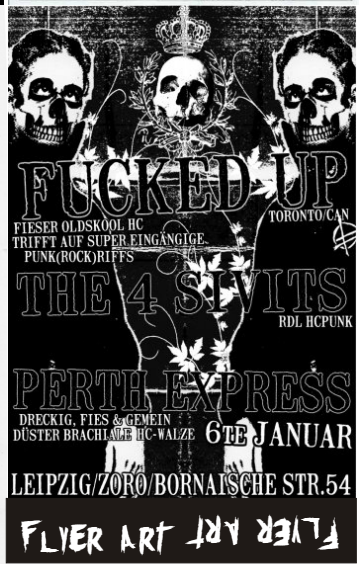

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CRUST MONGRELS CONJURE THE BLACK MASS – INSTIGATE THE DISCORDANZEN OF ECSTACY

WITCH HUNT
FIGHTING DOGS
BLACK DOVE
IN BLACK AND WHITE

@DIS-GRACELAND
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START: 6:30 PM
STOP: 10:00 PM

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HARDCORE MEETING
24.02.07
20:00

JAKUZI'S ATTEMPT
NOISECORE
LAVANTTAL

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(WR. NEUSTADT)

THE VELLOCET EFFECT
MID BOIES SCREAMO
(HORSTEMFILD)

AFTERSHOWPARTY
VOLKSCHE PLATTEN

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ENTRY: 3EURO

GIVE HER A DRINK, CAN'T SEE SHE'S TRYING TO CALM DOWN!

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EMOTIONEL NEW SCHOOL HC (Italy)
ANNOTATION
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50/50
Black Liberation
Plus Some Not So Special Guests
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DIE!!
WARNING!
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HARDCORE-LOOMADE-NIMEL

Von Krahl
13.02.07
kell: 19:00

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FRIDAY, JAN 12TH

ALL OR NOTHING HC (CA)
THE PROSTHETICS
MY DULL
WHAT'S LEFT?
LAST RESISTANCE

PHIX 1113 NW GRAND AVE
7:30 PM ALL AGES 7 BUX

... AND I GRABBED FOR THE MACHINE GUN STRAPPED TO HIS BACK!

NOW, YOU SCUM - LET'S SEE WHAT YOU MAKE OF SILVER BULLETS!

KILL THE CREATURES FROM HELL OR NO HEAVEN AWAITS US!

18:00 | WLOT: 10Z£ 13.02.2007
PIEKARY SL. KLUB SCHRON

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BREAKWAR
METAL / HARDCORE / DEATH METAL (RUSSIA)
CALM THE FIRE
HARDCORE (ZMIASTO)
ENDLESS
METALKOMMA MLAZSA (RUDA SL)
LAST BREATH
HARDCORE (RUDA SL.)

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THE REVIVERS

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digital fanzine preservation society

grind

thrash

hardcore

crust

power violence

straight edge

punk